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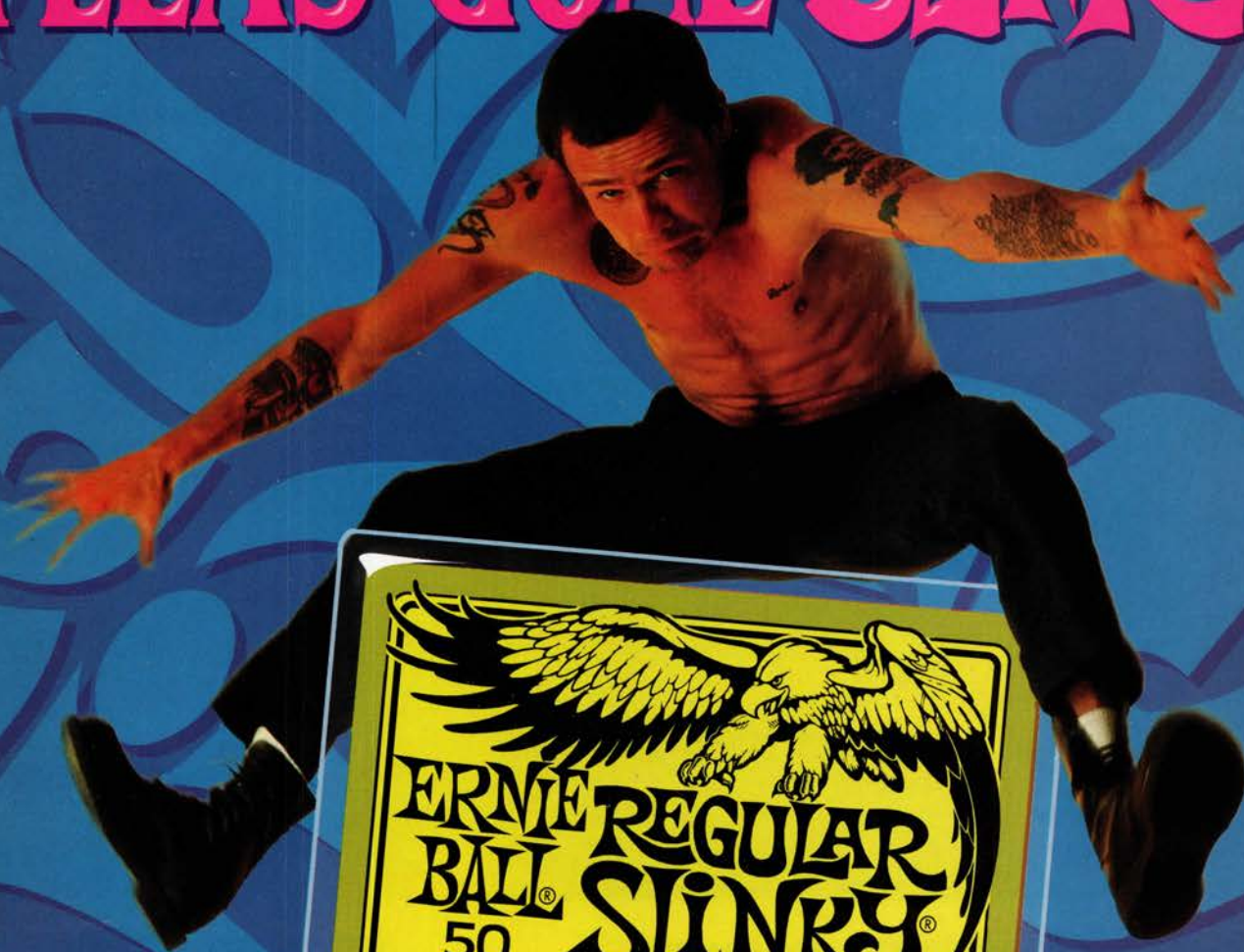
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Dear GUITAR,

I'm not a big letter writer, but I just had to point out a mistake in your Jimmy Page "Guitarography" by Max Kay in the April '92 issue. Max says Jimmy used the famous Gibson 6/12 doubleneck to record "Stairway to Heaven," which is a popular myth. The book, *Hammer of the Gods*, and an interview with Pagey himself on an MTV Rockumentary, both discredit this idea. Fact is, he used a Fender XII for 12-string and a Tele for the leads. There is also no mention of extensive use of 12-string on the tune, "The Song Remains the Same", with Zep, and the Firm's "Midnite, Moonlight" and Top-40 hit, "Radioactive." Don't take any of this personally. I've been a reader of your fine magazine since 1986, and this is the first boo-boo of any significance I've run across in six years! I don't care enough about any other publications to point out errors, or write to them, for that matter.

Max, I hope you get an interview with Pagey next time!

Ken Richardson

Dear GUITAR,

Being an avid Beatles fan, I picked up an issue of your magazine (April 1992 edition) after noticing that the cover mentioned the Beatles song, "In My Life." What I expected to find was probably a brief article on the history of the song, or a rehash of several Lennon interviews in which he described the ideas of writing this song. However, I was completely astounded by what I found—an incredibly accurate note-for-note transcription of the guitar and bass parts for this song. Never before had I seen such detailed transcriptions of any Beatles music. Most music books rarely account for every sound heard on the record, but your transcription appears to be infallible.

Equally astounding was the accompa-

nying article piece by Andy Aledort detailing the Beatles' *Rubber Soul* album. His insights into each of the tracks on this album were remarkable. The detailed information as to what type of guitar and how many guitars are featured in each of the songs, and accurate transcriptions of the intros of many of these songs, was unbelievable. The simple mention that "Norwegian Wood" is played with a capo on the 2nd fret made my version sound exactly as that featured on the record. No other music book has ever mentioned this fact. It's the small, but crucial, details like this that made this piece a must for every Beatles fan.

I hope your magazine will feature more Beatles material in future issues; after all, the Beatles catalog features more than 200 songs to choose from. Even better would be to devote an entire issue to the music of the Beatles. I would definitely become a permanent subscriber to your magazine if that was done. Thank you very much.

Sincerely,
Dan Reeves
Thousand Oaks, CA

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The Callboard Newsletter

Dear GUITAR,

I would like to thank you for the fantastic feature on the Randy Rhoads Benefit in the April '92 issue. It was great to read that so many of Randy's peers have such great respect for his playing and contribution to the art of rock guitar. Randy's playing was a great inspiration to me, and Dweezil Zappa's heartfelt comments immediately reminded me how bad I felt when I heard of Randy's passing. Unfortunately, I've been feeling that way again ever since reading in the November '91 issue that Jason Becker has ALS. Not a day has passed since then when I do not think of him, and how cruel it is that someone so young and talented could be stricken with this disease just as his career was taking off. I know you guys have already done a benefit for him, but how about another one at a larger venue, so that his many fans can show this guy how much we appreciate his musical contribution, and that he is not alone in his fight against this terrible disease?

Sincerely,
Dr. Stewart Zweikoff
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NOTES

FROM THE STREET

By Lorena Alexander
and Brian Miller



ATTACK OF THE KILLER B(UNDY)'S
First Public Enemy, now "Married... With Children"? If you were the chosen replacement for Joey Belladonna in Anthrax, your duties would range from rapping with PE to being trapped in a Chicago snowstorm with nothing to eat but Peg Bundy's "mystery pack." It's a safe bet that with Kelly there, you'd survive....



INTERNATIONAL GUITAR MONTH
Gordon Gaines belts it out during Yamaha's April 3rd bash to kick off International Guitar Month, held at New York's China Club. Sharing the bill with Gordon and his progressive rock trio were Blues Saraceno, Company of Wolves, and Greenhouse, the contest winners in Yamaha's "Soundcheck" rock showcase.



...AND GRAMMYS FOR ALL
Another victory for the Metallica lads, this year honored with the Grammy award for Best Metal Performance with a Vocal. Jethro Tull was not in the running.

JEFF BECK FANZINE

Filling the information void about reclusive guitarist/auto mechanic Jeff Beck is *Jeff Beck Fanzine*. Issue #3 contains historical information in an installment series ("The Jeff Beck Story"), video reviews and updates, album reviews and discography updates, current Beck news (like his not-yet-released albums with Roger Waters and Les Paul), and information on little-known recording session appearances by El Becko. Count on future *Jeff Beck Fanzine* issues to pull together all the latest lowdown whenever Jeff makes the news. For details on how to obtain past and upcoming issues, contact David Terralavoro, 43 Spring Street, Wappingers Falls, NY 12590.

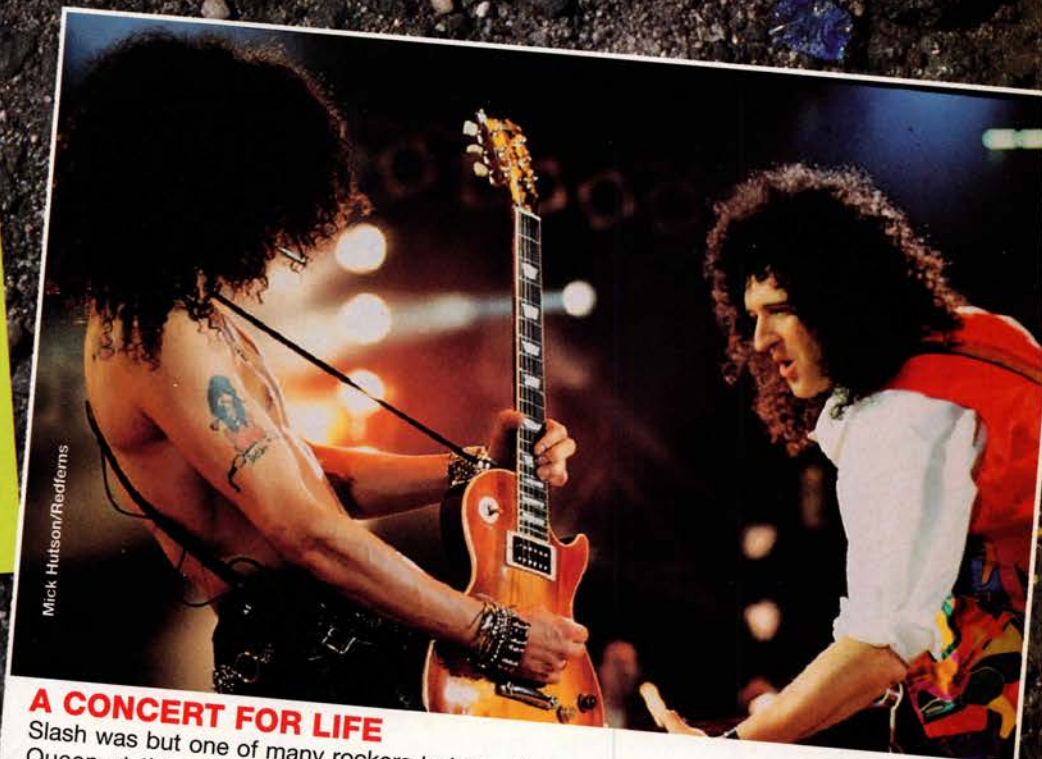
PRIMUS CUTS

Better than a well-done cover song is a well-chosen one. In the case of *Miscellaneous Debris*, Primus has come up with five. San Francisco's ever quirky trio recorded the special limited edition CD of unreleased cover tunes as a "between albums" treat for their fans. The package includes Pink Floyd's "Have A Cigar," Peter Gabriel's "Intruder," the Meters' "Tippi-Toes," the Residents' "Sinister Exaggerator" and XTC's "Making Plans For Nigel." The latter track had been previously released to only college and alternative radio and hit #1 on the college radio charts.

Street photo by Robin Visotsky

AID FOR AIDS AWARENESS

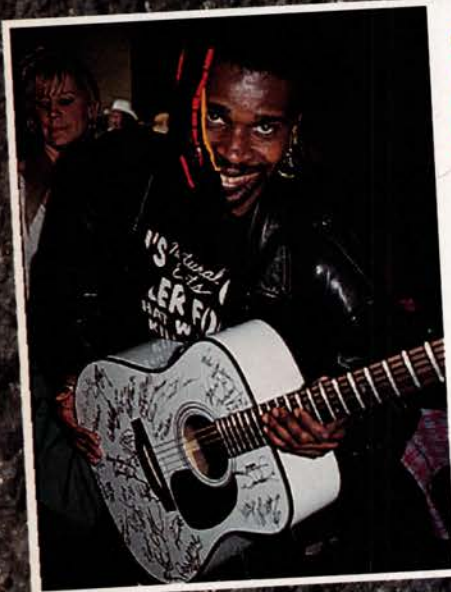
"We're here to celebrate life in a deadly situation." Fishbone member Philip Fisher's expression of purpose was heartily shared by fellow performers the Red Hot Chili Peppers, Primus, the Rollins Band, Beastie Boys and Porno for Pyros (Jane's Addiction frontman Perry Farrell's latest ensemble), all of whom gathered at the Hollywood Palladium in April to play an AIDS benefit concert. Act-Up L.A. and the Magic Johnson Foundation split the \$150,000 in funds raised at the show, where educational materials and information on the battle against the deadly plague were available in the lobby to help raise the consciousness of fans in attendance. As Henry Rollins told the audience during his set, "Hopefully on the way out you'll leave with something more on your mind than music."



Mick Hutson/Redferns

A CONCERT FOR LIFE

Slash was but one of many rockers to jam with Brian May and the surviving members of Queen at the London, England concert to honor the late Freddie Mercury and raise money for AIDS research. The Wembley Stadium show was also the debut of new Def Leppard guitarist (and GUITAR contributing editor), Vivian Campbell.



OPEN LETTER TO A LOAN OFFICER

Vernon Reid shows off a guitar signed by the participants in Willie Nelson's Farm Aid V concert (still raising money to help forestall farm closures), destined for induction at the Hard Rock Cafe.

KISSStory LIVES ON

Just off their spring back-to-the-roots club tour, KISS are gearing up to hit the arena circuit to promote the band's latest release, *Revenge*. Rock musicians from all generations continue to pay homage to the impact and influence KISS has had on their musical development even now, some 20 odd years since the forefathers of flash first hit the scene. Check out some of the recent words of tribute from these players:

KIM THAYIL, Soundgarden: "KISS were the reason I started playing guitar. If it wasn't for them, I'm sure I wouldn't be playing and doing what I'm doing today."

RICK NIELSEN, Cheap Trick: "What better way to pay tribute to a band like KISS? I put their name in a song, 'Surrender.' The lyric was 'got my KISS records out,' and the song is one of our favorites."

NUNO BETTENCOURT, Extreme: "You wanted the best, you got the best, the hottest band in the world, KISS. Infected me and every other kid in Junior High!"

TED NUGENT: "KISS and its members represent rock 'n' roll irreverence at its best, with make-up or without."

DAVE "SNAKE" SABO, Skid Row: "I didn't even think about being a musician until I was about 13. That's when I discovered KISS and it was all over. It changed my life, and I thank them every day."

FAMILY TIES

Bloodline has been described as "kind of a mix between the Allman Brothers and the Doors," which makes sense, considering that the band features 19-year-old Berry Oakley, Jr. (son of the late Allman Brothers bassist) and 18-year-old Waylon Krieger (son of Doors' stringer, Robbie) on bass and guitar, respectively. More notable than Nelson and wilder than Wilson Phillips, Bloodline also features 21-year-old Aaron Hagar (son of Sammy) as lead vocalist and 20-year-old Erin Davis (son of late jazz great Miles) on drums. The center of gravity for this array of star scions is upstate New York's 14-year-old blues guitar sensation, Smokin' Joe Bonamassa, plus his keyboard playing pal, Lou Segreti (at 30, clearly the band's elder statesman). With a new demo produced by the legendary Phil Ramone in the can (plus production interest from the likes of Eddie Van Halen, Roy Thomas Baker and Tony Berg), Bloodline will be circulating their hard-edged blues rock onstage and on disc faster than you can say, "Release Me."





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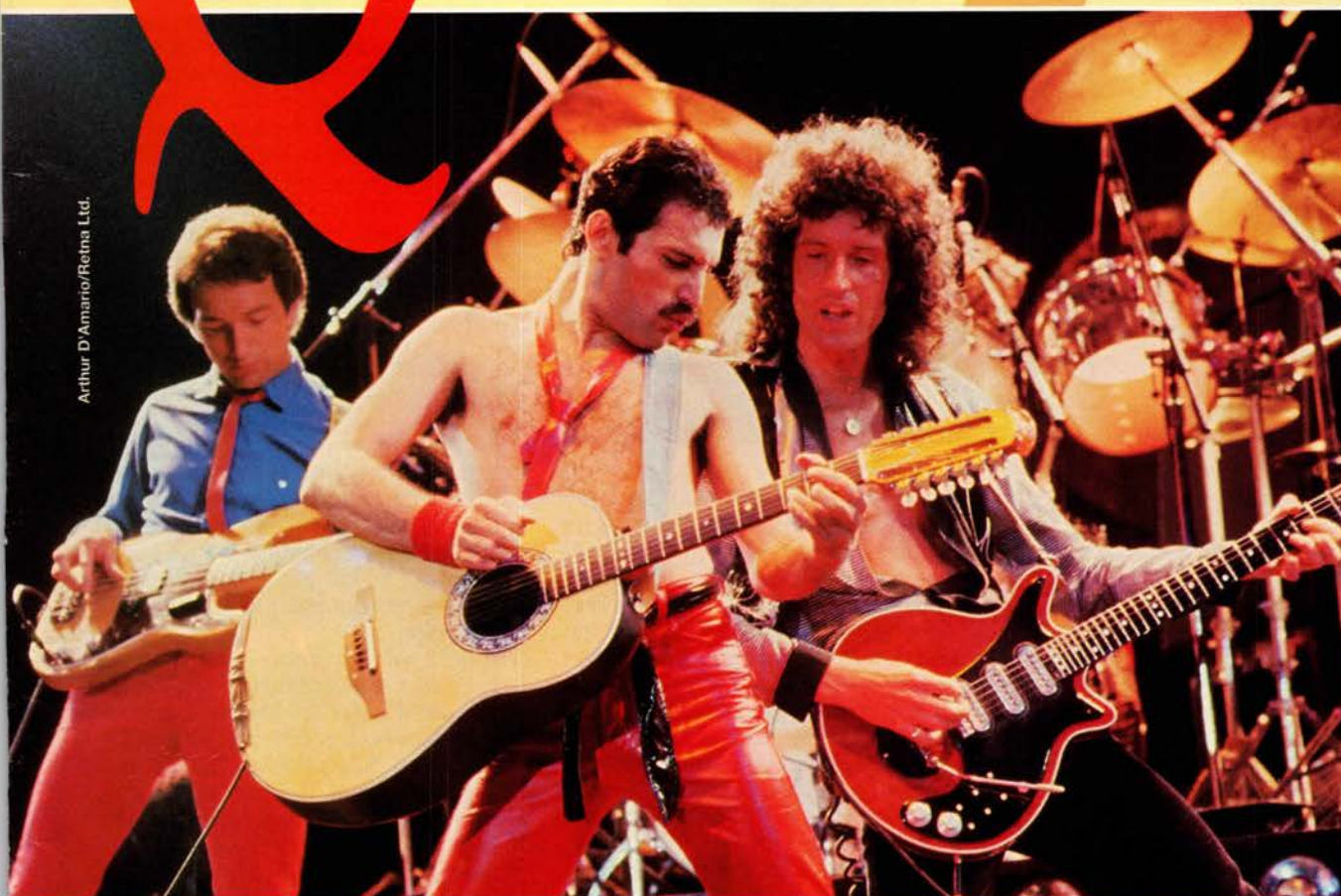
Jason Bieler • Nuno Bettencourt

Harry Cody • Phil Collen • Steve Clark • Ronnie Le Tekro

by
John
Stix

QUEEN

IN THE LISTENING ROOM



Queen is simply one of the most respected and influential bands in rock. Period. They are also one of the least copied. Their whole package, from vocals and arrangements to guitar parts and sounds, recording production, the length of their songs, right down to their stage show, all left an indelible impact on the musicians who followed them. Yet, while every garage band can find their own voice when they play covers by the Rolling Stones and Led Zeppelin, you still can't play Queen songs without sounding like Queen. This month's Listening Room is dedicated to some of those fans who found inspiration in Queen, without copying them.

1 "Brighton Rock" from *Sheer Heart Attack*/Hollywood Records

JASON BIELER: I'm one of their biggest fans. There's hardly anything they can do wrong, as far as I'm concerned. Their last album, *Innuendo*, is brilliant. I'm such a big fan because they take chances and they are really diverse. Even within songs they were diverse. You know when you hear a Queen song it will almost never end up going through the same changes. So when you've heard the first change you haven't heard the whole song. You can hear it in this song as well. The changes were totally different. It goes into the solo, a bluesy kind of break and then an echo solo. There are not a lot of things I can say about Queen without getting mushy and weeping. I've heard this song before but I haven't really listened to it. I like his playing a lot. He sounds like nobody else. As soon as he hits one note,

you know it's Brian May. He is one of the few guitarists, especially nowadays, that you can say that about. The whole band is that way, too. When I'm listening to his songs I don't get too analytical of just the guitar playing. If I start following the guitar playing, I don't listen to anything else, and then I don't hear the song. I try to listen to the whole picture. This is obviously a bit older of a song too, but it's brilliant. I was in the studio with Michael Wagener

listen to records like this anymore. It's fast-food music now. If you hear a song and in three minutes, if you don't like it, you change it. You don't even give it a chance to grow on you.

③ "Stone Cold Crazy" from *Sheer Heart Attack* by Queen/Hollywood Records

HARRY CODY: Brian May. If he had been burning guitars onstage and twirling

tration and melody in his solos. He's one of my favorite players.

PHIL: He gave us the distortion pedal we used on *Hysteria*.

STEVE: While we were making *Hysteria*, we had a lot of problems, especially with guitars. We kept going back to England every weekend and going to the Marshall factory. We went into a little studio in London to try these amps out, rather than just take them to Holland. Queen were

playing six nights at Wembley Arena and Brian said he'd help out. He took his entire rig down and set it up in the studio for us to try. Then he went to his gig that night. How many guitarists would break their system down just to let us try it out? It sounded wonderful, but it sounded like him.

PHIL: He gave us the pedal that was actually on "Bohemian Rhapsody." That song is one of their best. It was so unique and different, it turned a lot of heads. For a start, the song was six or seven minutes long. How many people would release

As soon as he hits one note, you know it's Brian May. He is one of the few guitarists, especially nowadays, that you can say that about. The whole band is that way, too.



Laurence Kirsch/Reina Ltd.

and he was remixing the Queen stuff for Hollywood Records. So he had all the masters and it was amazing to sit down and listen to each one of the tracks like that. They are just brilliant.

② "Seven Seas of Rhye" from *Queen* //Hollywood Records

NUNO BETTENCOURT: That's my favorite record. I can't even talk about "Seven Seas of Rhye" alone. That whole record is like one album. The black side, I sat in front of that stereo for days, weeks, learning every word, learning every part. I can't even describe it. It's genius to me. It's out of control. You don't even know where Freddie and Brian are coming from, creating something like that. In that era, too. A guitar sound like that, just the power of that whole record is so ahead of its time. I don't think they ever realized how powerful it was, back then. I mean, that's heavy. It's total inspiration. Queen is probably the biggest inspiration to actually just say, "Fuck off," to everybody if they don't like "When I First Kiss You," or anything else. It's to enjoy what I'm doing, and to hell with everybody. That's their inspiration to me, to do what you love doing. Whatever it is, just do it. That's where that inspiration comes from. What these guys did with their vocals on this record is like an orchestra. And for back then, that was out of control. That's inspiration to actually learn how to sing. I don't want to get into slugging. But nobody takes the time to

them around his body, he would be one of the all-time legends that even my father had heard of. Unfortunately he seems to be kind of reserved. Every guitar player knows who Brian May is. Everybody knows what he has contributed. He's got the greatest sound and the greatest vibrato. He added much needed class to the '70s. What can I say, I grew up on this stuff. It's great. I can't answer for what made me like it at that time. It just excited me and now when I analyze it, it's that he has a stronger vibrato than practically anyone from that period that I listened to. I wasn't into Eric Clapton, so I can't tell about that side. His multi-layered guitars, that weren't to be found on this song, were outstanding. He was so far ahead of his time as far as that goes. This song was one of my favorites back then, because it was a hard rocker, and it still holds up. On that album, *Sheer Heart Attack*, there was "Brighton Rock" and this song that really hit home. Then I'd listen to "Killer Queen" for just major guitar orgasm multi-layered stuff.

④ "Bohemian Rhapsody" from *Night At the Opera*/Hollywood Records

PHIL COLLEN: Brian May played with us in England. We're real big Queen fans, not just of the guitar playing, but the vocal sound and everything. We kind of based our vocal sound on them. They borrowed from bands like Uriah Heep.

STEVE CLARK: Nobody else in the world sounds like Brian May. It's not just his sound but the way he plays, the orches-

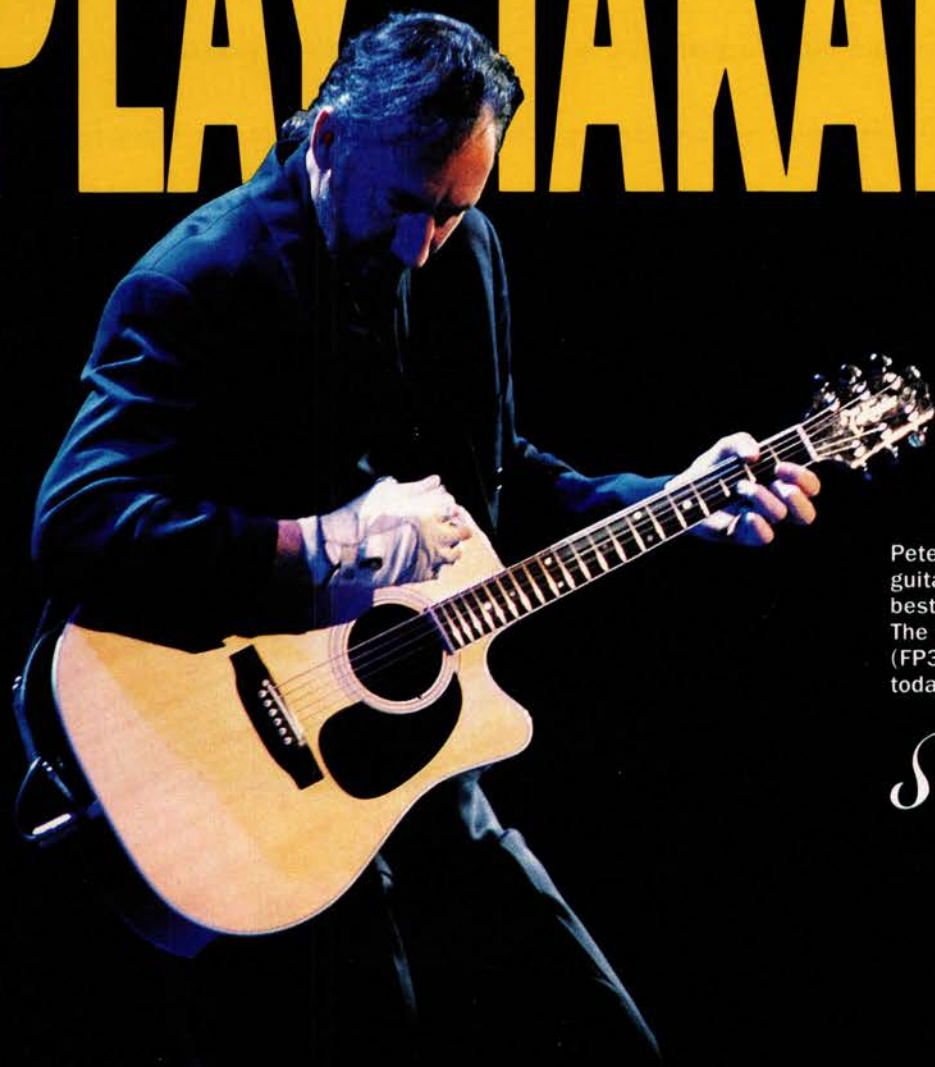
tration and melody in his solos. He's one of my favorite players. You could go a bit wild and go off in tangents. It was a thoroughly unique number, vocally. It was obviously Queen, but it was the most amazing thing I'd heard to that point.

STEVE: I can remember it as clear as yesterday. I was watching "Top of the Pops" and it came on. My jaw dropped. It was probably the first rock video ever made. The whole package that Queen would present in the live show was entertainment from every aspect. If you were going to play one Queen song to represent their career, this would probably be the song I would pick.

⑤ "It's A Kind of Magic" from *Live Magic*/EMI

RONNIE LE TEKRO: I hear the Vox AC-30 amplifier. The old guys know how to riff. Usually, when I pick up new albums, it's like, "One, two, three, here we go." They don't even count to four before they overplay. Brian May can keep me listening for more than ten seconds. He's got feeling and tone. This guy has probably no equalizing on the board. That's how it should be. Queen happen to be one of my favorite bands. They're obviously Beatles-influenced. They have a passion for what they do. I can't get technical about Queen, because I am just taken by them every time I listen. I like Brian's rhythm work, how he chops. I like his sound. He's not afraid of using elements from anything. ■

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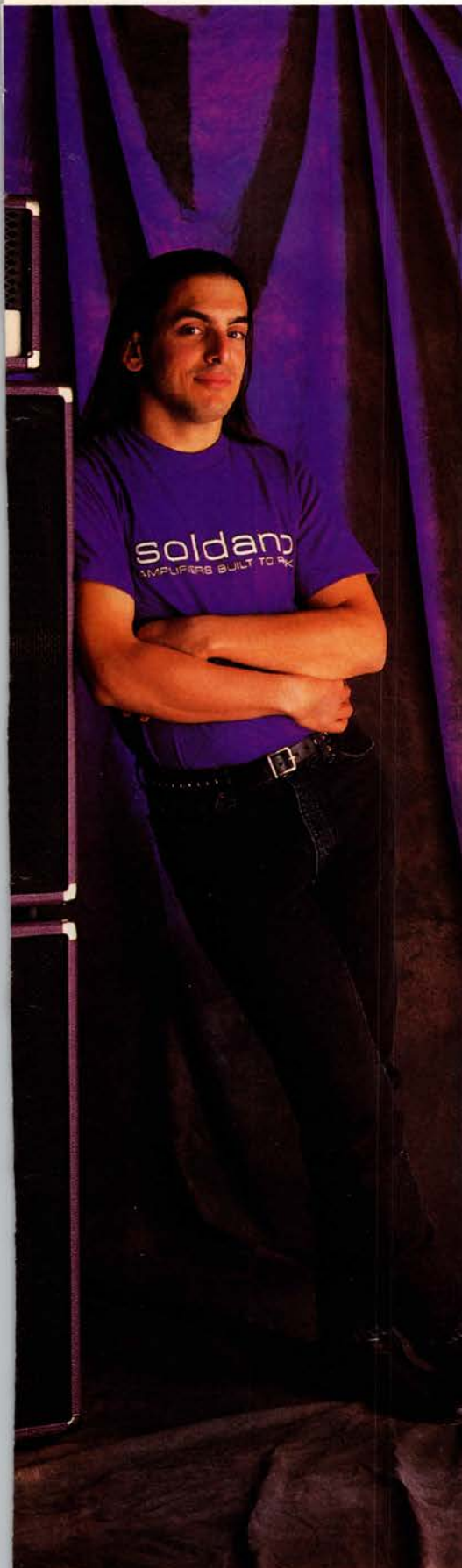
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Sound Designers

BY JOAN TARSHIS

Like most kids, Lee Jackson got his first guitar when he was nine years old because he wanted to be a rock star. When he found he couldn't emulate the sound of his favorite albums just by plugging into his equipment, he decided to do something about it. By the time he was 16, he was making serious modifications on his Marshalls, and says he "probably had them apart more than I had them together." Since then Jackson has lent his sound design techniques to such bands and artists as Heart, Dokken, Tesla, Steve Vai, George Lynch and Zakk Wylde. He also has worked for such companies as Fender, Metaltronic, B.C. Rich and Ampeg, where he currently hones his craft.

Mike Soldano started tinkering with amps in the mid-'70s in a little guitar shop that he had in Seattle, where he custom-built guitars and repaired amps. Unable to get a formal education on tubular electronics, which were considered outdated, Soldano acquired much of his knowledge from books on tube electronics which were being discarded from the public library where his mom worked. Along with those books and his natural curiosity, Soldano was able to educate himself, and through many years of experimentation, he has created amplifiers including the Soldano 100 watt Super Lead Overdrive amp (inspired by Spinal Tap, it's the only amp in production that goes to 11!), as well as the Yamaha T-Series 50 and 100 watt amplifiers.

How did you start selling your first amps to the public?

MIKE: Some friends of mine asked me to build amps for them after they listened to mine. When they couldn't afford to pay for them, I went down to L.A. to try to meet people. That didn't happen as fast as I thought it would, but it inspired me to move my guitar shop to L.A. When I got an amp to Steve Lukather in 1987, things exploded. He told other people about it, and pretty soon I was getting calls from Lou Reed, Vivian Campbell and Mike Landau all in one week. The first year, almost every amp was made for a major artist—Eric Clapton, Mark Knopfler.

What do people expect from modifications?

MIKE: Ninety-nine percent of the time, when a guy comes in for an amp mod, he's looking for something in the gain department, more like the amps that sound like what I manufacture. We actually have a modification that basically does that. We add an extra tube into the preamp section, in what we call the front end of the preamp, and it adds the extra gain that one would normally find in the stock preamp of the Soldano. Then we restructure the tone control, and reshape where the tone cutoff points are, to duplicate more of the tonal characteristics of the Soldano.

Basically, when we finish our Marshall mod, a player ends up with an amp that sounds like the lead channel of a Soldano.

LEE: There are different players. There are players who copy and there are people who are innovative; there's a big difference between them. There are those who have heard an album I've done with someone else and want an amp to sound like that. So you tell the person it's what—let's say—Zakk Wyld used, and he then has to decide if he wants that extensive a system or amp. Other guys come in who hear something in their head. For example, I'm going to start working with Eric Johnson, and he hears something in his head and will describe an effect or something else that he hears. Then we'll discuss what it will take to get it there.

Do people expect different things today from mods than they did ten years ago?

LEE: When I started doing this, there wasn't anybody else. I was the first guy to nationally advertise in the guitar magazines that I would modify any piece of equipment that you wanted. It was a scary leap to promise that. At that time, people were happy getting anything that was different than their standard stock. As time progressed, other companies obviously saw that mods were more

than a trend; amplifiers started getting better and better, out of the box. I started updating some of my stuff, in the sense of what I could do to make things even better, and I learned from working with different musicians who had their ideas of what they were looking for. Now, because it's right in front of the public's eye with different people who have become known in the industry for modifying equipment, a lot of the equipment is so devastating, you don't want to touch it.

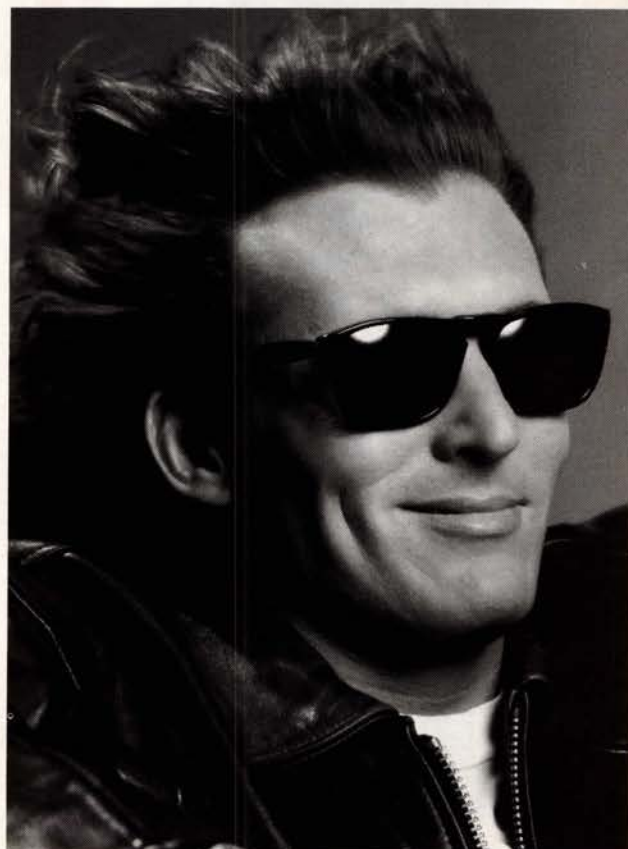
MIKE: Nowadays, the standard of what a guitar is supposed to sound like has become a lot more defined, and is a lot more demanding, as well. Ten years ago you plugged into a stock Marshall and you played as loud as you could with a Les Paul and you were happening. People didn't even think there was anything beyond that. Or they took an old Fender Twin, stock, plugged in and let it rip. Maybe they would have a very crude fuzz box plugged in the front end of it for a little more overdrive distortion. But as recording techniques have gotten better—as audiences are demanding more out of a live show—the sound of guitars has gotten more advanced.

Do people still want older equipment modified?

LEE: There's still people that have old vintage equipment, that's been around



NORMAL BIAS



HIGH BIAS

since the '50s, who still want their stuff modified. I've had a lot of hate mail from vintage lovers that say, "How dare you modify my 1958 blah-blah!" You can either stick it in a corner and have it collect dust, or if that's all a guy's got and he's going to do his shows, I think it's more important that it sounds great. There's a place for vintage equipment, and it's valid. Maybe that's all some people can afford, and with a small investment, they've turned their equipment into a new piece of gear.

Who is the father of modifications?

MIKE: A lot of it can be credited to Mesa/Boogie. Randall Smith really made people aware of high-gain tube amplification. He was really one of the first guys to offer the built-in mods. It used to be Randalls were all like Fenders with an added gain tube in the front end for more overdrive and sustain. He really opened the door for guys like me. It was sparked in the early-'70s by Carlos Santana—as I've heard—when he told Randall he "just wanted this thing to sing forever." And when you listen to all those Santana albums, he's got notes that last for hours. Up to that point, to get any kind of sustain you had to plug some kind of floor effect into the front end, and the quality of the sound was always pretty hideous. No matter how good the stomp box was, it

just never sounded as good as a natural tube overdrive distortion.

How do you feel about tube amps vs. solid state?

MIKE: I'm a strict advocate of tube amps. There are no decent solid state amps out there. I'm not saying that it's not possible to build a good solid state amp; I'm just saying that nobody's done it yet. So my first recommendation is, if you're going to buy a guitar amp, buy one that has tubes in it, because that's still where the sound is at.

LEE: Tube resurgence came about in 1983-'84, when people realized that solid state was just not producing the sound that a tube creates. Technology has brought solid state sound leaps and bounds in the last three or four years. It's really close, but still there is a drastic audible difference between the two. There are things to weigh out. Solid state generally lasts your lifetime, unless you abuse it. Tube amps have to be maintained every six to twelve months. The tubes are expensive, but when you weigh it out to different players, they're willing to go through the costs for the sound. Everybody's trying, with different transistor devices, to create a tube sound. It's close, but it's still not there yet.

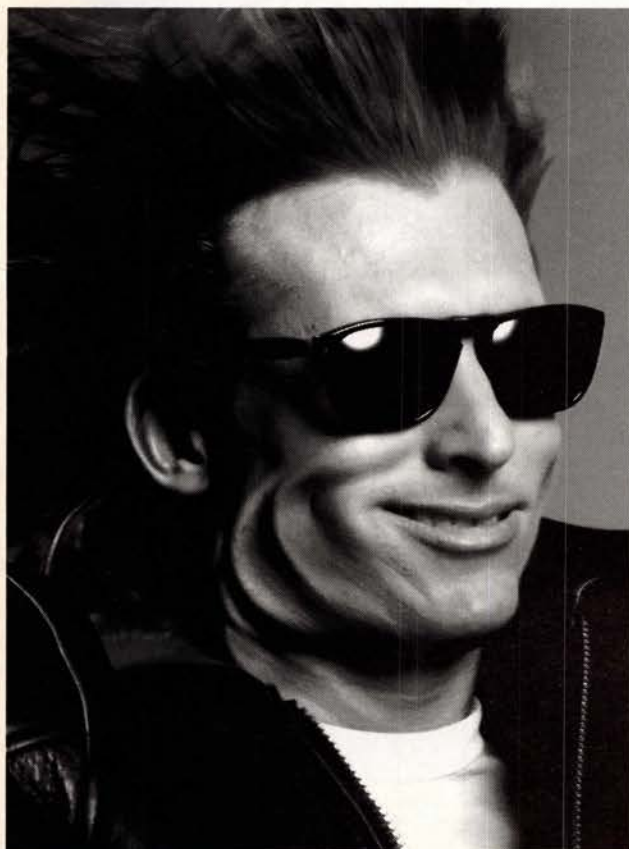
How should a player maintain an amp?

MIKE: It's kind of like driving a car without changing the oil. Tube amps are, for the most part, extremely reliable. Contrary to popular belief, they are more reliable and more dependable than solid state amps, because they're a lot less sensitive to thermal runaway. If you overheat a transistor amp, it fries and goes down. There's no such thing as overheating a tube amp; they're made to run hot by the nature of the tube. The one thing that will make tube amps less reliable, and give them a bad reputation, is that tubes do wear out. If you don't change them, not only does your sound quality degrade, but also it's hard on the amp, because as the tubes wear out, they'll start pulling more current through them and start getting 'gassy.' As they pull more current, they put more strain on the power supply. Then you could get to a point where the tube is so worn out that it will internally short, and when a tube shorts out it will damage something in the amplifier. So to prevent that, it's better every year or two going to a qualified technician and having a new set of tubes put in there.

Can you do it yourself?

MIKE: Anything tube-based runs much higher voltages than solid state stuff, and there is a definite shock hazard with

Continued on page 36



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Like many of the world's finest rock 'n' rollers, Ugly Kid Joe exhibits puerile crassness, a wicked sense of humor, and a demeanor that borders on total social unacceptability. Mix that with barreling metal riffs and a tight, funkified backbeat and you can get a good idea of what UKJ is all about. Even more surprising is the fact that it was only about a year ago that several members of the band were everyday college students in California. But instead of signing up for another semester of courses, they joined forces and graduated with full academic honors into the world of rock 'n' roll. Then, after just ten live gigs, the youthful Ugly Kids netted a record deal and encapsulated their brand of abrasive funk-metal in *As Ugly As They Wanna Be*, a five-song EP that's now earning them a mass of ardent fans, counting among them such notable supporters as Ozzy Osbourne, Metallica leadman Kirk Hammett, and Dave Ellefson of Megadeth.

by
*Pete
Brown*

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It may be a long road from the halls of academia to the rank, sweaty rock clubs of America, but that is the path chosen by these mischievous Ugly Kids, who are better known within social circles as singer Whitfield Crane, axe-abusers Klaus Eichstadt and Roger Lahr, bassman Cordell Crockett, and Mark Davis on the traps. Yet despite their unwholesome appearance, it was as budding young scholars that these young rockers first made the essential UKJ connection. "Whit and I went to college together, and Roger went to another school, just graduating right before he joined the band—I think he has a degree in Environmental Engineering or something useful like that," says southpaw picker Eichstadt, clearly unimpressed. "Then it was about a year or so ago that I was doing this demo for another project and I asked Whit to come sing on it. He said he would if I joined his band, so that's how UKJ started to come together. We got our name from a gig we were supposed to do opening for a group called Pretty Boy Floyd, so we came up with Ugly Kid Joe just to be obnoxious. As for a guitar philosophy, I know there's lots of fast, fluid virtuoso-types out there—I mean really insane guitarists who can do everything and are really respected by other players—and there's nothing wrong with that. But I've always liked band players,

y'know, guys who have their own distinctive voice, like Zakk Wylde, Angus Young and Randy Rhoads, who's my absolute hero. These days, you have a million guys who sound like Satriani, Vai and Malmsteen, which can be pretty boring. Style is real important to me...and to the whole band, too."

And Ugly Kid Joe's own stylishness couldn't be better timed, since the funk-metal amalgam that they have perfected is now reaching new peaks of popularity, as evidenced by the success of the Red Hot Chili Peppers, Primus, and the Anthrax/Public Enemy union in "Bring The Noise." In fact, it was a combination of all these influences and more that has helped *As Ugly As They Wanna Be* strike a nerve with rock fans who have become disenchanted with strict stylistic labels and the glossy, pre-fab videos that fester on cable music channels—in glaring contrast, UKJ is perhaps the only garage-band in the country with a major record deal. "Yeah, we like it pretty raw," declares Eichstadt proudly. "When we were making the album, we were listening to everything from the Chili Peppers to Metallica to ancient Black Sabbath. And I've also been listening to rap constantly for about the last two years. Rap is the only dance music I like, and when I read that the new N.W.A. album was really vile and

rude, I went out and bought it right away—and it's great! But Ozzy Osbourne is probably our biggest influence. Whitfield and I literally grew up on Ozzy—I mean, when we were 15, we listened to *Blizzard Of Ozz* and *Diary Of A Madman* every damn day and had 'OZZY' written on our hands. I love Zakk Wylde's playing, too, especially his riffs and squeals. As for our cover of Sabbath's 'Sweet Leaf,' one day I was just jamming on that riff before rehearsal and then the band started picking up on the tune. Then Whit began singing all the words and we all totally rocked out on it. We kept playing it over and over, but we never sat down to figure the ending out, so that's why it segues into 'Funky Fresh Country Club.' We've even been close to meeting Ozzy a few times. We both played at the Foundations Forum last year, and you could say we opened for him, even though our set was about 48 hours earlier. I don't know what I'd say to him if we met, though...I'd probably not say anything and just faint."

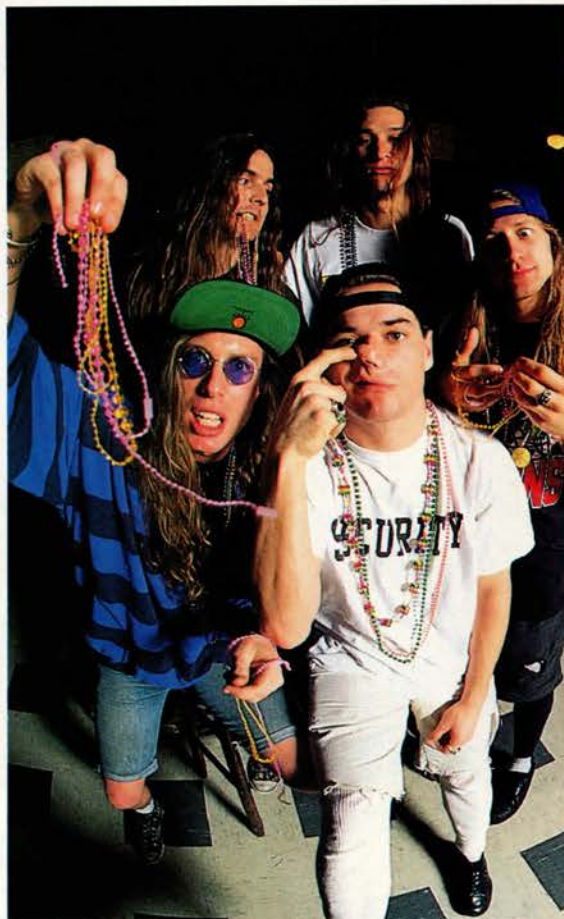
Further delving into UKJ's uproarious guitar department, Eichstadt and Lahr can often be found countering Whit's often flippant lyrics with greasy leads and an array of rhythm parts that range from meticulous r&b comping to full-on power chords. As proof, just check out such



relentless rockers as "Too Bad" and "Whiplash Liquor," both of which reveal a great deal about the twin axemen of Ugly Kid Joe. "I'm more of a spontaneous lead player, while Roger will take his time and sit down for a few weeks to almost write out his solos," says Eichstadt. "On the other hand, he probably is a little better at the clean funk rhythm stuff than I am. I just like to jam through the tune a few times until something comes together. I'm really schooled in the blues, and could play blues scales and leads before I knew any barre chords, which bummed me out at the time because all my friends were playing these rad rock songs with barre chords in local bands. But then my teacher, who was a really great classical player, said to me, 'What are you complaining about? You can actually solo!' So, looking back, I guess learning my way around the blues early on pushed me towards getting my own style before a lot of other players my age.

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my way
around
the blues
early on
pushed me
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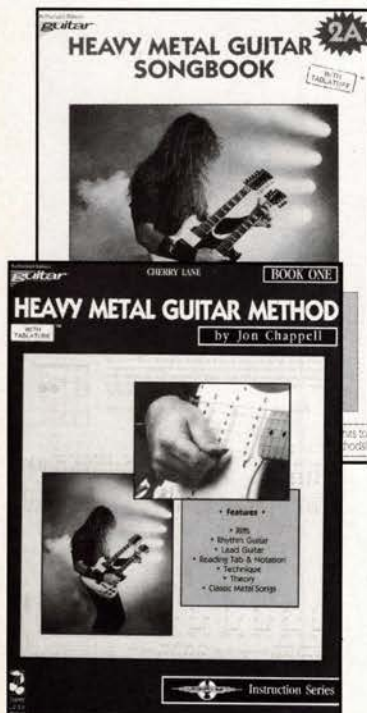
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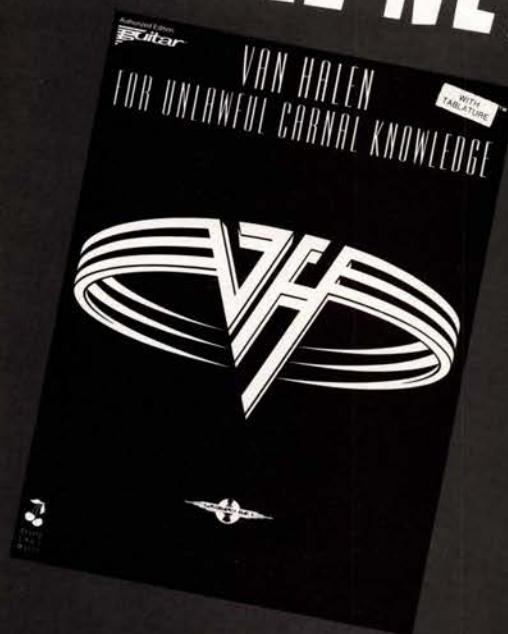
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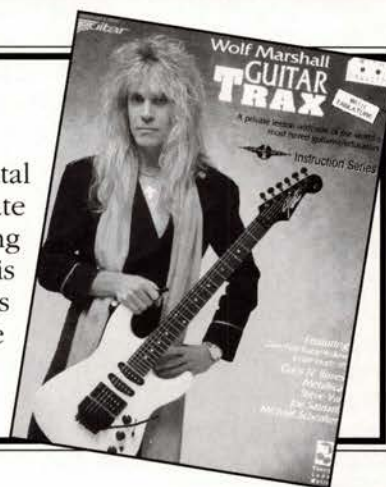
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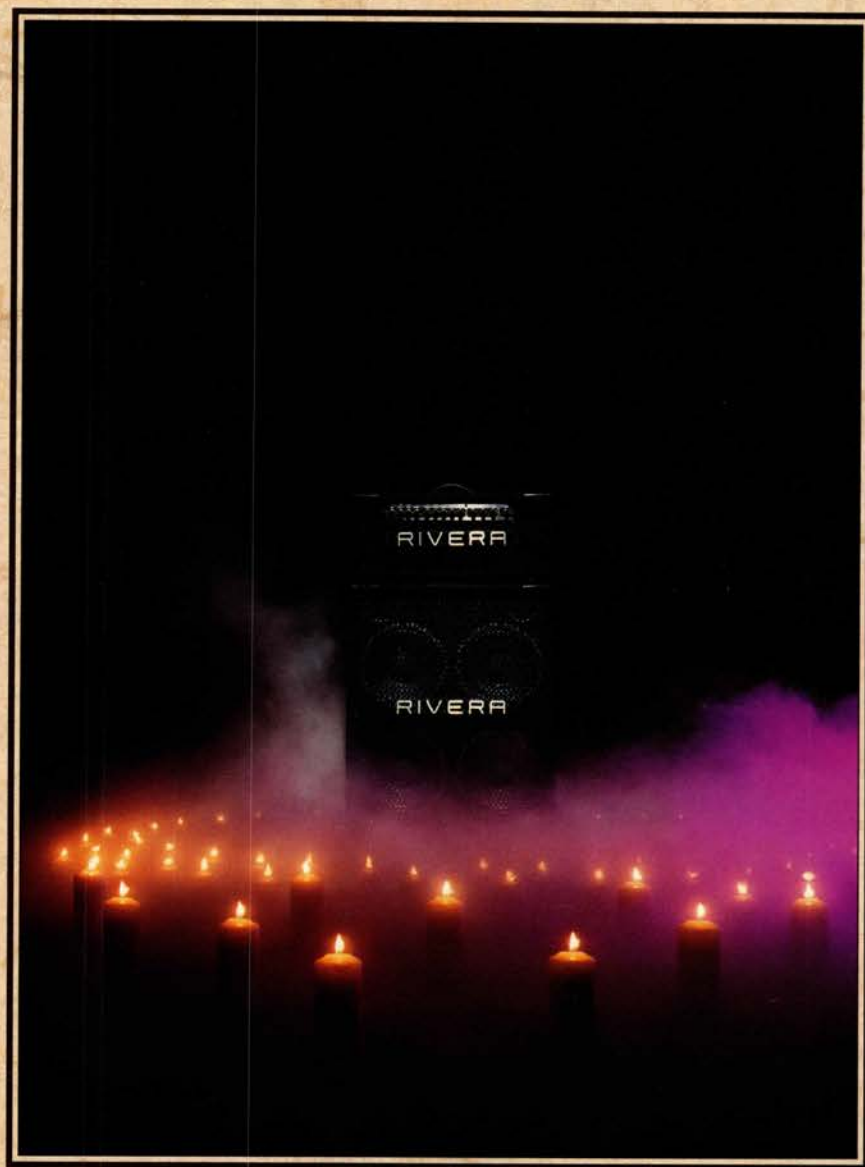


Tuner Genius

weeks. And Roger has a Chandler Strat-style body with a Charvel neck that he sanded down a little, and one pickup. For amps, I use stock Marshall JCM 100 amps with a Rat distortion box, and Roger has an ADA preamp with a VHT power amp that's incredibly ballsy. I just got a Rockman, too, so we're going to try and work on a few new songs at soundchecks and tape them. It's hard, though, because we're travelling around in an RV with eight people in it and a U-Haul has our equipment in it. We can only get one hotel room and that's every other night, because we often drive all night long to get to the next gig. This spring we'll get down to writing and pre-producing tunes for our next album, which hopefully will be out during the summer of '92. Still, the EP is up to #4 in *Billboard*, and it's been bringing a lot of people into our shows, which keep getting better. The crowds are great, too. We opened in Houston for Infectious Grooves and the people there went berserk during our set. It was the best show so far."

As of this writing, *As Ugly As They Wanna Be* is still surging up the charts, the track, "Everything About You," has become an MTV staple, and people from all over are looking—albeit quizzically—at this mangy rock 'n' roll mutt called Ugly Kid Joe, mostly because there aren't many other acts that are this funky, funny, and indeed, loud. As for the members themselves, they are all fairly down-to-earth suburban commandos, each of whom has escaped from the squeaky clean neighborhoods of their youth to bring a little rock 'n' roll trash into the hearts of everyone, young and old. Plus, they have a helluva good time doing it. "We have a lot of fun together, and that's probably one reason why we're still here," concludes Eichstadt, on the level for once. "I mean, if I had to put a band together and tour around the country, I'd pick everybody who's in Ugly Kid right now. Other bands that I've been in have been on completely different wavelengths, but we're all after the same thing, which is songs full of good, beefy heavy rock riffs with a little sick humor and obnoxious sarcasm on top of it. A good example of that is "Madman," which is just about a guy who goes to Disneyland for some fun in the sun, so he kidnaps some little girls, gives them acid, and goes on rides with them. He has an axe and a knife, too. But none of our tunes are full of malice—we make fun of ourselves as much as we do anybody else. So, in the end, I guess you could say that the music of Ugly Kid Joe is quality you can step in and wipe off on the curb...but don't track any of it into the house or your mother will kill you!" ■

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Stolen: November 1990 — my Les Paul Jr. was stolen from my mother's house in Sacramento, CA. This guitar has gold trapezoid Grovers, black Kahler tremolo w/gold studs and a Bartolini E-88 active pickup w/boost switch between the volume and tone controls. The truss rod cover is also gold, and reads "Anniversary Edition." The serial # reads: 82757525 SEC Made in USA. Reward is offered. *I miss my baby!!!* Contact:

Mark Parnell
126 Cozy Acres Rd. #9
Mountain Pine, AR 71956

Help! I'm a 21-year-old experienced metal rhythm guitarist who made the mistake of moving to a town I'd never been to before. I need some feedback from active metal musicians on where the best area is for a live metal band. My tastes are varied, but some of the artists I respect most are: Queensryche, Pantera, Suicidal Tendencies, Death Angel, Prong, Ministry, and of course Metallica and Megadeth. I listen to everything, but my heart lies in playing the heavy/crunchy/groove-based/progressive/feel-it-in-your-gut type stuff. If you're currently playing clubs with a band, or if you're just really on top of the local metal club scene and you've got the time and inclination, I'd really appreciate hearing from you. I'll relocate anywhere to be in a good, creative metal environment. Hope to hear from ya soon!

R. Rhor
729 Jefferson St.
Roanoke Rapids, NC 27820

I'm stuck! For eight years I've been practicing my guitar on and off, starting out with expensive lessons which never explained much about anything except learning some chords. After that, I had nothing left to practice. Then I tried one of those self-taught lessons ordered from magazines. That went to its limit. Learning the scales and licks were easy, but finding the scale to match the lick never made sense to me (except for the Pentatonic blues scale). And I thought I'd be able to develop my ear and pick up the notes from listening to songs—that hasn't happened. I can't seem to put it all together to make my guitar sing. Now I'm 25 years old and frustrated, and feel like I'm missing something out of all these lessons. If anyone out there can give me any suggestions or help, feel free to contact me.

Stephanie "Storm" Ling
2308 Wickersham Ln. #1904
Austin, TX 78741

Here's a question I haven't heard before: My other guitarist has threatened to leave and he says he's going to keep playing the one song he wrote plus other riffs in other songs that he put in. What are my legal rights? How can I prevent this? And how do I exactly go about copyrighting our stuff?

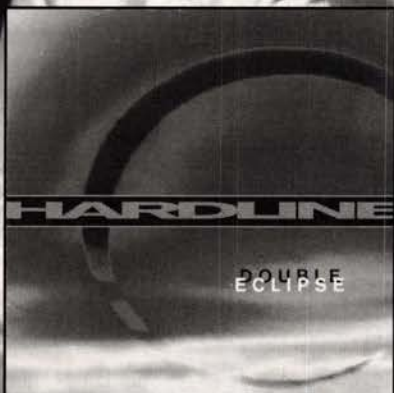
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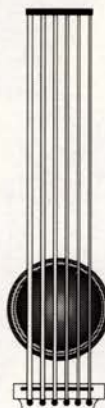
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Continued from page 19

tube gear. Even if an amp's unplugged, you can still get electrocuted, because there are things called electrolytic capacitors in the power supply. They are like little storage batteries, and they will hold 450 volts for a few days if they aren't properly bled. A lot of the modern designs put bleed resistors in the power supply, so that when you turn the amp off, they discharge the capacitors, so they don't allow dangerous voltage to be stored up. I've been bitten a few times, and let me tell you, 450 volts will put you right through the wall and leave a hole in your finger.

What should a player who is a blues-based rock guitarist look for in an amp?

MIKE: For someone who's into a Black Crowes kind of sound, you'd want an amp that's kind of crunchy. That would require either a modified Marshall, to get a little more crunch than just the stock amp, or a modern amp, like I build and a lot of other manufacturers build, that has added preamp gain; that's only been popular in the last five or so years. In the old days, they achieved that with sheer volume. You'll hear it on old T-Rex albums. The tone is amazing, and that was done with 100 watt Marshalls turned all the way up, but most of those

guys have no hearing left. Modern amps can do that because we're building amps now that have much higher-gain preamps, so you can get the grind in the front end and adjust the master volume to control it.

What causes crunch?

MIKE: What we talk about nowadays was the sound of ten years ago. That was that full up, all the way to the top Marshall sound—or cranked-up Fender Bassman from the '50s. That amp, all the way up, is what we call "crunchy." It's amplifier distortion in both the preamp section and the power section. It's not real compressed. In other words, the tubes are just on the edge of breaking up, but they aren't really, so it's not like a modern metal high-gain amp sound, where there's a lot of compression and the notes literally just flow into each other. The crunch is more of an open sound, and kind of hits you over the head like a hammer. It's got a real ballsy kind of sound because the amp is overdriving and distorting, but not in a really grand scale. A medium-gain amp would get a crunch sound, where a high-gain amp gets that singing lead sound.

What should lead guitarists look for?

MIKE: It's nice to have a channel-switching amp, because then you can have a real overdriven lead channel,

which you can use for singing leads with lots of sustain, lots of overdrive and nice, smooth harmonic distortion and so on. That's where you get into the final area, which is the really high gain amps—the ones that are just hot rods right out of the box. Those are the ones you need for modern heavy metal. It seems metal players never have enough gain.

LEE: I suggest that you evaluate what you really need. If you're a club player and you're playing Top 40 and need multiple sounds to create everybody from Soundgarden to Sheena Easton, then you would need something with the capability of multiple sounds with an ease of switching. To compare this with a guy in a rock band who basically plays one type of sound and one type of music, he doesn't need a lot of switching capability. He would need more of a single-channel amp that has one sound. But there's also the guy in the middle, who might use six different sounds. He's the guy who plays in a pop-type rock group and uses multiple sounds.

How do most people waste money?

LEE: The biggest problem is when I have guys come to me and they have non-limited money, and they want everything. They want the amp to do 128 different things. They want it to



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higher frets for effortless string bending. This is a subtle thing. Most people never notice it. Won't your friends enjoy you pointing it out to them? Oh, yes.

Now take a look at the back of the neck, where it meets the body. Notice the absence of that annoying chunk of wood? It was called the heel. Nice name for it.

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Look at the picture again. Think about the important things in life. Go play one.



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Pacifica

do everything from country to metal and back again with the flick of a button. A lot of times they only use two sounds out of 128.

Is there one universal thing that people do to an amp that always messes them up?

MIKE: The number one, most criminal thing you can ever do—this is what will destroy a tube amp faster than you can bat an eye: Never, ever run it with no speakers plugged in. Every amp we've ever repaired with a blown-out transformer has been because some guy turned on the amp and started playing with no speakers attached. Or, while he was playing, he blew his speaker cabinet out and didn't realize that he'd blown-out three out of four speakers. If there's no load on the output, or not the proper load on the output of a tube amp, all of a sudden the output transformer starts experiencing these extremely high voltages and destroys itself.

LEE: With solid state amps, as long as they don't pour water in, or beer, they're pretty indestructible. As for tubes, other than not plugging in, letting the tubes get so old that they short. Not only will it destroy the tubes, it will also destroy the amp's internal parts. Also, moving an amp when it's hot. You play your show, your amp gets hot, then immediately after you start bouncing it around in the back of

your truck—that will destroy the output tubes. While you're playing, the inside of the tube is molten, and any undue vibration, like hitting the amp on the door of the club when you're going, will hurt it. So I suggest you let the amp cool down for at least five minutes before you take it out.

What is slaving?

MIKE: It was a trend that seems to be dying a little. You'd use a regular amp, and instead of plugging into speakers, you'd plug into what you'd call a dummy load. That would absorb the power of the amp and it would reduce the signal down to a very weak signal, so you were actually using a regular amp as a preamp, and then running that through a rack with a ton of effects. Then you'd go into a stereo power amp and into a pair of speakers. A lot of guys were not properly loading their heads when they were taking slave level off of it, and that's another way a lot of amps were getting blown up. Since there was no speaker to hear how hard they were pushing the amp, they didn't realize they were improperly loading it, or that the loads they were using to replace the speaker weren't adequate for the power of the amp.

Has a player ever made a request that taught you something?

MIKE: The most interesting was what I built for Lou Reed. This guy has the best ears in the industry. He can hear the

most minute things. What I built him was a very sophisticated preamp system using one of my standard three-channel preamps, as well as a custom-built two-channel that works together with a rather elaborate switching network. Then I built-in these 100 watt mono power amps, and it uses two of them with each preamp. He spent a day at the shop tweaking the thing with me. Only with his ears in the same room could we ever have gotten it as exact as he wanted it. And because he did know exactly what he wanted, I learned how to fine-tune stuff in a big hurry.

The other guy was Ry Cooder. I built him a completely customized amp. This thing didn't have any basis on any of my other designs. It was based on one of Duane Eddy's old amps that Ry owned. He wanted me to build a heavy-duty version of that amp. We developed a reverb circuit in that—that took a lot of tweaking. Ry could hear a lot of stuff that I never thought much of before. And since he pointed it out, I listen for it now. I always just thought that reverb was reverb, but he taught me that you've got the swell, and the decay and the attack. There's all these little subtle nuances that I frankly never paid much attention to. But after Ry got me so philosophically involved, I realized there was much more to reverb than just making it go, "Sprang!" ■

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11. Shhh! The SE-50's noise suppressor is about to kick in.

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13. The SE-50's chorus recalls the renowned Roland space chorus circuitry.

14. Naturally, you'll be able to call up the classic gated reverb effect with the SE-50.

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16. For everything from heavy metal to blues to country, the SE-50 is ready to kick into overdrive or even distortion.

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CRAZY TRAIN

In 1981, Randy Rhoads exploded onto the scene via Ozzy Osbourne and the crushing *Blizzard Of Ozz*, introducing a new style of guitar playing that combined incredible technique with harmonically advanced musical elements, delivered with the raw intensity of pure rock 'n' roll. "Crazy Train" is probably the most famous, and perhaps most popular, tune that Randy recorded in his short but hugely influential career with Ozzy. After the intro of vocals, bass and drums, Randy enters with a powerful hook based on F# Aeolian (F#, G#, A, B, C#, D, E). This part, as well as all the guitar parts in the tune, is doubled by an overdubbed guitar. This moves into Rhy. Fig. 1, which is made up of A pedal tones, played in eighths and sixteenths, played against A, E and D major triads. The notes in parentheses on the high E string are played by the overdubbed guitar, but can be incorporated into the entire voicing. The move from F# minor to an A major tonality represents a move from minor to the relative major key. Randy ends this section with a fast pull-off riff on the G, D and A strings, based on A Mixolydian (A, B, C#, D, E, F#, G); this lick was also used by Lynyrd Skynyrd on the song, "I Know a Little."

During the verse and chorus sections, Randy plays a few different licks each time in the gaps between Ozzy's vocal lines; these appear as boxed figures at the bottom of a given page. On the first chorus, Randy plays a lick in II position which begins with F# Aeolian and moves into the F# Blues scale (F#, A, B, C, C#, E), played with beautiful fluidity. On the second and third verses, he plays wacked-out chromatically-ascending shapes that are played more for effect than any harmonic relationship.

Randy's classic solo begins with a fast, haphazard tapping riff which incorporates notes from an F#m triad (F#, A, C#) and a D major triad (D, F#, A). Notice that only one note is different between the two. In bar 3, Randy taps onto the already bent G string, slowly releasing and rebending it. The majority of the lines are based on F# Aeolian, with brief use of D# in the closing ascending lick. This fast legato lick is a prime example of what at the time was very unique playing in hard rock, and subsequently became the style that most rock guitarists emulated throughout the '80s.

MOUTH FOR WAR

Undoubtedly one of the heaviest bands out there today, Pantera kicks off their second release with this brutal tune. Guitarist Diamond Darrell punches out root-fifth chords and muted low strings throughout the opening rhythm figures

with a big, thick sound that is very warm and natural. The rhythm figure that begins at :24 is made up of root-fifth chords which follow E Aeolian (E, F#, G, A, B, C, D), using a lot of chromatic passing tones to create harmonic ambiguity. This phrase ends with the top three strings fretted against the front pickup, the second time incorporating a short bar of 3/16 to get into the verse section. All rhythm figures used in the intro are restated for the verse, pre-chorus and chorus sections.

Darrell's guitar solo begins with a key change to G# minor, with lines based on the G# Blues scale (G#, B, C#, D, D#, F#) and G# Aeolian (G#, A#, B, C#, D#, E, F#), played over a new rhythm figure. This is some seriously heavy stuff. At 3:09, the song shifts into true hardcore double time, remaining there for the rest of the tune, over which Darrell plays some unusual chord voicings. Special mention must be made of the incredible drumming of Vinnie Paul, who combines pure power with the deepest groove played by anyone in the genre.

TIE YOUR MOTHER DOWN

This classic Queen rocker, written by Brian May, originally appeared on *A Day at The Races*, and is included on this year's compilation, *Classic Queen*, released shortly after the untimely death of Freddie Mercury. The song is also covered by George Lynch on the latest Lynch Mob album, and we have included George's guitar solo within the Queen arrangement. This transcription is written in 4/4 with a triplet-feel equivalency; it can also be thought of as 12/8. The song begins with unaccompanied guitar, double-tracked, playing the primary rhythm figure, made up of I position chord forms. Through all of the sections, there are slight discrepancies between the two rhythm guitars, which for the most part have been arranged for one guitar.

After the initial tremolo bar-feedback antics, Brian begins his solo with characteristically fluid lines based on the A Blues scale (A, C, D, E, G), with the inclusion of the major third, C#, making reference to A Mixolydian (A, B, C#, D, E, F#, G). And that tone—it's just too much. On the second half of the first solo chorus, Brian displays his beautifully slow, wide vibrato, briefly alluding to E Pentatonic major (E, F#, G#, B, C#) and A Pentatonic major (A, B, C#, E, F#). This is followed with a slide solo in which Brian plays off of the XIV position A triad on the D, G and B strings, using notes from A Mixolydian.

In this arrangement, the slide solo is followed with George Lynch's solo, which begins in the same position as Brian's (V position), but with more of a dark, minor

feeling, relying on muted lines based on A Aeolian (A, B, C, D, E, F, G). Over the E chord, George plays a long ascending line which incorporates the notes of an E7-9 arpeggio (E, F, G#, B, D), which can also be thought of as F diminished. This is followed by A minor triads and a return to A Aeolian, and brief use of the A Blues scale.

The arrangement then returns to the Queen original, and Brian adds some great improv on the outro, restating some of the melodies played in his solo.

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

The Joshua Tree yielded a handful of mega-hits, all of which feature beautiful guitar work and arranging by The Edge, along with Daniel Lanois and Brian Eno. On this cut, Lanois added the acoustic guitar rhythm part. The striking thing about this tune is the multitude of guitar layering, as the song features at least five guitars; practically all of those parts are included in their entirety in this transcription. On its own, each part is fairly simple and does not really carry the arrangement; it is in the way that all the parts fit together that a big, wide sonic picture is created. Careful listening to the stereo pan is required to locate and focus on all of the parts. Notice the different syncopations created by the clean guitars, treated with slap-back echo, and the distorted guitar, treated with heavy amp tremolo, creating a sixteenth-note type pulse. The interlude also features a guitar that plays a simple melody sounded with feedback. Close study of this transcription will provide a great lesson in the layering of guitar parts, both in terms of rhythmic patterns, melodic content and texture.

MADMAN

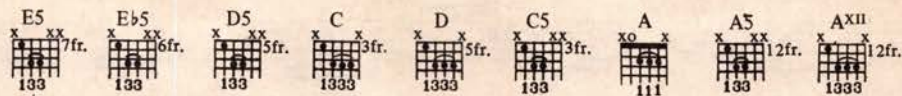
Ugly Kid Joe serves up rude rock 'n' roll in the tradition of Motley Crue, evidenced by this, the opening cut from their debut album. Guitarists Klaus Eichstadt and Roger Lahr double the rhythm figures throughout the tune, one with a slightly midrange-ier, more distorted tone than the other. Most of the parts combine syncopated sixteenth-note riffs with major chords.

The guitar solo is basically doubled, with a few slight discrepancies, and has been arranged for one guitar here. The first part of the solo is based primarily on A Pentatonic minor (A, C, D, E, G), with other tones added which allude to A Dorian (A, B, C, D, E, F#) and the A Blues scale (A, C, D, E, G). The lick over E, beginning at 2:40, is based on E Mixolydian (E, F#, G#, A, B, C#, D) with the inclusion of the #4, A#. The song ends with a sixteenth-note lick based on the A Blues scale. ■

MADMAN

As Recorded by Ugly Kid Joe
(From the album AS UGLY AS THEY WANNA BE/Star Dog Records)

Words and Music by Ugly Kid Joe



Moderate Rock ♩ = 126

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Intro

Carnival sounds

(Approx. 13 sec.)

Riff A
N.C.

Intro musical notation with guitar and bass staves. Includes slurs, accents, and fret numbers. Chords C5, C#5, D5 are indicated. Pedal points (P.M.) are marked. A section labeled "2.*Riff A2 (E)" is shown with guitar and bass parts.

1st Verse
N.C.

Dis - ney - land. is the place to be. Sure, ba - by, just you and me. Hand in hand, to

Gtrs. I & II

1st Verse musical notation with guitar and bass staves. Includes slurs, accents, and fret numbers. Chords D5, C5, D5, C5 are indicated. Pedal points (P.M.) are marked.

D C D C5 N.C.

Dis - ney - land we go! Not slow.

1st Verse musical notation with guitar and bass staves. Includes slurs, accents, and fret numbers. Chords D, C, D, C5 are indicated. Pedal points (P.M.) are marked. A "rake" effect is indicated on the guitar part.

Hap-pi-est place in the world till a mad-man_ grabs_ a girl._ Hand in_ hand

Rhy. Fig. 1

P.M.-----4 P.M. P.M. P.M.-----4 P.M. P.M. H P H P sl.

H P H H P

Chorus
E5 Eb5 D5 Eb5 E5 D

Knife gleam - in', no feel - ings, axe wield - in', child steal - in',

C D
w/Riff A N.C. 2nd time to Coda

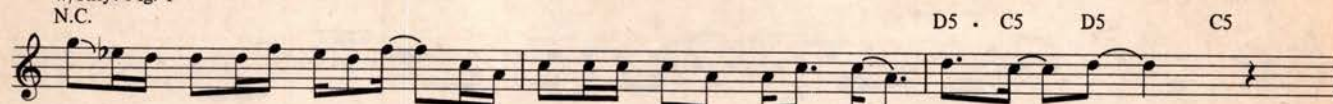
mad - man_ is loose in Dis-ney - land. C'

Riff A1

P.M. - - 4 P.M. P.M. *semi-harm.*

7 7 6 5 3

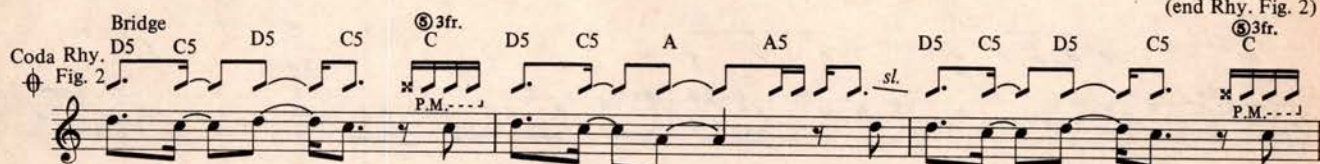
2nd Verse
w/Rhy. Fig. 1
N.C.



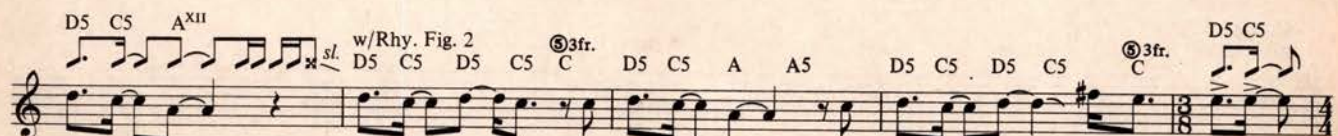
mere, lit-tle girl, if you wan-na see— Pet-er Pan's mag-ic flight on L. S. D.— Up an'— down,—



all a - round,— we go! Wuh oh!



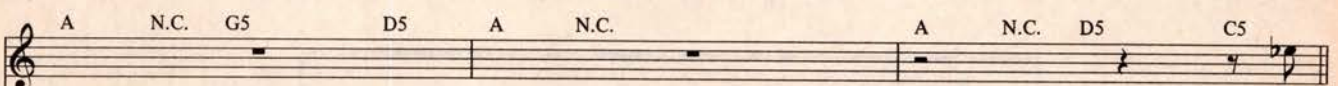
Mad - man.. is— loose in Dis - ney - land.— He's back here.. by— pop - u -



lar de - mand.. Mad - man. is— loose in Dis - ney - land.. He'll take no. shit,— but he'll take your..



head!



w/Rhy. Fig. 3
A N.C. A N.C. G5 D5 A N.C. A N.C. D5 C5

prise, sur-prise, I'm com-in' at ya live. I sure as hell ain't Mic-key Mouse, I'm a kill-er in dis-guise.

w/Rhy. Fig. 3A D C5 N.C. D C5 F5 w/Rhy. Fig. 3 (last 2 bars only) A N.C. D5 C5

You can run and you can hide, but you ain't get-tin' a-way 'cause I got you in my sight.

E5 Eb5 D5 Eb5 E5 D (N.C.) pick sl.

Axe wield-in', child steal-in', I'm a mad moth-er-fuck-er, man, an' I'm loose in Dis-ney-

Guitar solo N.C. (A5) (D5)

land. *Gtr. III 1/2 Full sl. Full Full Full P Full 1/2 Full **trem. bar sl. Full Full Full P Full

*Doubled by another gtr.

**Pull bar up 1 1/2 steps while vibratoing.

Rhy. Fig. 4 Gtrs. I & II P.M. P.M. P.M. P.M. P P H P H

Rhy. Fig. 3A D C5 N.C. D C5 F5 P P

[illegible]

(end Rhy. Fig. 4)

P.M.-----4 P.M. P.M. H P H P.M.-----4 P.M. P.M. H

0 0 0 7 0 6 5 0 4 5 4 5 0 0 0 7 0 6 0 5 3 5 3 H

w/Rhy. Fig. 4
(A5)
Gtr. III

(D5) 8va-----2 (A5)

loco

P.M.---4 P.M.

H P H P

3

P.M.-----4 P.M.

P

2

loco

P.M.---4 P.M.

P.M.-----4 P.M.

sl.

H P H P

14 13 12 11 12 11 12 11

15 13 22 20 20

14 13 12 14

0 0 0

0 0 0 0

0 0 0 0

w/Rhy. Fig. 5 (2 times)
(E5)

Rhy. Fig. 5

The musical notation for Rhythm Figure 5 consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, with rests labeled 'P.M.' and 'P.M.----'. The bottom staff is a bass clef staff with fingerings indicated by numbers 1-5. The notation is as follows:

Staff 1 (Treble Clef):

Measure 1: Quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. (P.M.)

Measure 2: Quarter note F#4, eighth note G4, eighth note A4, quarter note B4, eighth note A4, eighth note G4, quarter note F#4. (P.M.)

Measure 3: Quarter note E4, eighth note F#4, eighth note G4, quarter note A4, eighth note G4, eighth note F#4, quarter note E4. (P.M.)

Measure 4: Quarter note D4, eighth note E4, eighth note F#4, quarter note G4, eighth note F#4, eighth note E4, quarter note D4. (P.M.)

Measure 5: Quarter note C4, eighth note D4, eighth note E4, quarter note F#4, eighth note E4, eighth note D4, quarter note C4. (P.M.)

Measure 6: Quarter note B3, eighth note C4, eighth note D4, quarter note E4, eighth note D4, eighth note C4, quarter note B3. (P.M.)

Staff 2 (Bass Clef):

Measure 1: Quarter note G3, eighth note A3, eighth note B3, quarter note C4, eighth note B3, eighth note A3, quarter note G3. (Fingering: 7 7 6 5 6 5)

Measure 2: Quarter note F#3, eighth note G3, eighth note A3, quarter note B3, eighth note A3, eighth note G3, quarter note F#3. (Fingering: 7 7 6 5 3)

The musical score for "The Rose Tree" consists of two staves. The top staff is a treble clef staff with a melody. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note G4, a half note F#4, a half note E4, and a half note D4. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. This is followed by a half note F#3, a half note E3, a half note D3, and a half note C3. The melody ends with a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The bottom staff is a guitar staff with a bass line. The bass line begins with a quarter note 10, followed by a quarter note 7, a quarter note 0, a quarter note 9, a quarter note 7, a quarter note 0, a quarter note 10, a quarter note 7, a quarter note 0, a quarter note 9, a quarter note 7, a quarter note 0, a quarter note 10, a quarter note 7, a quarter note 0, a quarter note 9, a quarter note 7, a quarter note 0, a quarter note 16, a quarter note 12, a quarter note 0, a quarter note 14, a quarter note 12, a quarter note 0, a quarter note 16, a quarter note 12, a quarter note 0, a quarter note 14, a quarter note 12, a quarter note 0, and a quarter note 17. The score includes various musical notations such as slurs, accents, and a 1 1/2 measure rest at the end of the melody.

N.C.(D)

Have you— heard— the news, mad - man— sure— is loose. Got you— by— the noose.

Gtrs. I & II

(A) (D)

Have his way with you. Noth - in' you can do. Head - line in the news.

sim.

7 9 5 9 6 9 7 5 9 | 7 9 5 9 7 5 9 9 | 7 9 5 9 8 7 9 9

Mad - man — sure — is loose. Dis - ney - land! —————

P.M. . . .

7 5 7 0 7 5 0 0 9 9 9 (9) 9 7 7 7 7

sl.

N.C. (E)

w/Rhy. Fig. 1
3rd Verse
N.C.



Dis - ney-land__ is the place to be.____ Cal - i - for - nia, by the sea!

D5 C5 D5 C5 D C D C5 N.C.
 Sun - ny day, we're A. O. K. for now, and

Sun - ny__ day,__ we're A. O.__ K._____ for now,__ and

how. Knife gleam - in', — no feel - ings. —

how. Knife gleam - in', — no feel - ings, —

axe wield - in', child steal - in', mad - man. is loose in Dis - ney - land.

axe wield - in', child steal - in', mad - man. is loose___ in Dis - ney - land.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 16 measures of the piece. The second system contains measures 17 through 24. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a single staff with a bass clef. The melody features a mix of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern. The piece concludes with a final cadence in measure 24. The title 'The Rose Tree' is written in a decorative font at the bottom right of the page.

System 1 (Measures 1-16):

- Measure 1: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 2: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 3: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 4: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 5: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 6: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 7: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 8: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 9: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 10: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 11: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 12: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 13: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 14: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 15: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 16: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).

System 2 (Measures 17-24):

- Measure 17: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 18: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 19: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 20: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 21: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 22: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 23: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).
- Measure 24: Melody (quarter note, quarter note, quarter note, quarter note), Accompaniment (quarter note, quarter note, quarter note, quarter note).

P.M.-----

P.M.----- P.M. P.M.

Н Р Н

[illegible]

In Dis - ney - land, _____ oh. _____

P.M.-----4

P.M.

P.M.

P.M.

P.M

P.M.

100

• • •

Н Р Н

BASS LINE FOR MADMAN

As Recorded by Ugly Kid Joe
(From the album AS UGLY AS THEY WANNA BE/Star Dog Records)

Words and Music by Ugly Kid Joe

Moderate Rock ♩ = 126
Tune down:

④ = D♭ ② = D♭
③ = A♭ ① = G♭

Intro Carnival sounds

(Approx. 13 sec.)

3 D5 N.C.

f *sl.*

0 0 0 0 0 0 0 0 0 0 0 3 5

sl.

sim.

sl. (E) *sl.*

0 0 0 0 0 3 5 6 5 3 0 0 0 0 0 0 0 3 5 2 17

sl.

1st Verse

N.C.

D5 C5 D5 C5 D5 C5 D5 C5

Dis - ney - land. is the place to be. (etc.)

5 5 5 5

0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 3 0 5 3 5 3 3 3 0 5 3 5

N.C.

sl.

0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 6 5 3 0 0 0 0 0 0 0 3 5 0 0 0 0 0 3 5 0 0 0 0 0 0 0 4 0

sl.

D5 C5 D5 C5 D5 C5 D5 C5 N.C.

5 5 5 5

5 3 5 3 3 3 3 0 5 3 5 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 5 3

Chorus
E5 Eb5 D5 Eb5 E5 D5 C5 D5

Knife gleam - in', - no feel - ings, -(etc.)

7 0 7 7 6 5 0 5 5 6 7 7 5 3 5

N.C.

sl.

H

C'

0 0 0 0 x 0 0 0 3 5 0 0 0 0 x 0 0 6 5 3 0 0 0 0 x 0 0 0 3 5 2 2 2 2 x 2 2 2 3 5 3

sl.

H

2nd, 3rd Verses
N.C.

mere, lit - tle girl, if you wan - na see_(etc.)
Dis - ney - land__ is the place to be_(etc.)

0 0 0 0 x 0 0 0 3 5 0 0 0 0 x 0 0 0 3 0 5 3 5 3 3 3 3 0 5 3 5

Chorus
2nd time to Coda E5 D5 Eb5

sim. Knife gleam - in', no feel - ings, (etc.)

sl.

7 7 5 3 5 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 3 5 6 5 3

Bridge
D5 C5 D5 C5 D5 C5 A5

Mad - man_ is_ loose in Dis - ney - land_(etc.)

D C D C D C A5 D C D C D C A5

5 3 5 3 3 3 0 3 5 3 7 0 0 3 4 5 3 5 3 3 3 3 0 3 5 3 7 0 0 0 0 3

D C D C D C A5 *sl.* 2 *sl.*

5 3 5 3 3 3 3 0 3 5 3 7 (7) 17 *sl.*

A N.C. A N.C. D A N.C. A D5 C5

0 0 0 2 5 5 2 5 4 2 0 0 0 2 5 5 2 5 0 0 0 2 5 5 2 5 4 2 0 0 0 5 5 0 3

A N.C. A N.C. A N.C. A D5 C5

0 0 0 2 5 5 2 5 4 2 0 0 0 2 5 5 2 5 0 0 0 2 5 5 2 5 4 2 0 0 0 5 5 0 3

D N.C. D N.C. F5 A N.C. A D5 C5

5 5 5 0 3 3 0 3 2 0 5 5 5 0 3 3 0 3 0 0 0 2 5 5 2 5 4 2 0 0 0 5 5 0 3

E Eb D Eb E D *sl.*

7 0 7 7 6 5 0 5 5 6 2 2 2 2 1 0 12 *sl.*

Guitar solo
N.C.

1.

2.

N.C.

N.C.(D)

Have you heard the news, (etc.)

(A) (D)

E5 N.C. 2 (E) D.S. al Coda

Coda

E5 Eb5 D5 Eb5 N.C. D5

Knife gleam - in', no feel - ings, (etc.)

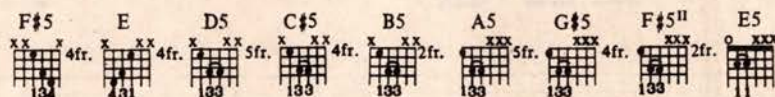
N.C.

CRAZY TRAIN

As Recorded by Ozzy Osbourne
(From the album BLIZZARD OF OZZ/Jet Records)

Words and Music by Ozzy Osbourne,
Randy Rhoads and Bob Daisley

Tablature Explanation page 111



Moderate Rock ♩ = 138

Intro Free time N.C. In time (F#m)

All a - board! Ha! Ha! Ha! Ha! Ha! Ha! (w/echo repeats)

Aye! Aye! Aye! (w/echo repeats)

N.C. (F#m) Play 3 times

f pick sl. Feedback

T A B

Fdbk.
itches: E, C#
*With neck pickup off and bridge pickup on full,
flick toggle switch from neck to bridge position
on beat four, producing non-harmonic feedback.

Rhy. Fig. 1 E/A

A P.M.----- P.M.----- P.M.-----

D5 E5

D/A A (end Rhy. Fig. 1) E/A D/A A

P.M.----- sl. sim. rake P P P P P P P

1st, 2nd, 3rd Verses
Repeat Rhy. Fig. 1 (7 times)

A E/A D/A A E/A D/A A

1. Cra - zy,
2. lis - tened to preach - ers,
3. Heirs of a cold - war,
*Sing cues notes 2nd, 3rd times

but that's how it goes. _____
I've lis - tened to fools. _____
that's what we've be - come. _____

I've
In -

E/A D/A A E/A D/A A

Mil - lions of peo - ple
watched all the drop - outs
her - it - ing trou - bles,

liv - ing as foes. _____
who make their own rules. _____
I'm men - tal - ly numb. _____

One

Resume Rhy. Fig. 1

E/A D/A A E/A

May - be
per - son con - di - tioned
Cra - zy,
*Sing cue notes 2nd time only.

it's not too late
to rule and con - trol, _____
I just can - not bear. _____

D/A A E/A D/A A *

to learn how to love, _____
the me - di - a sells _____ it
I'm liv - ing with some - thing

and for - get how to hate. _____
and you live the role. _____
that just is - n't fair. _____

*Sing cue notes last time only

Play Fill 1 2nd time

E/A D A F#5 D5

Men - tal wounds not heal - ing,
Men - tal wounds still scream - ing,
Men - tal wounds not heal - ing,

Harm. (8va) P.M.---1 P.M.---1 P.M.---1 pick sl. Harm. (8va) 1/2 bend neck

Harm. sl. Harm. 1/2

Fill 1 1/2 1/4 P P

Fill 3 (5) 2 2 2 2 3

Fill 4 Harm. (15ma) Harm. (9 2 0) 4 5 5

Play Fill 2 2nd time;
Fill 5 3rd time

[illegible]

Fill 2

The musical score for 'Fill 2' is written for a guitar. It begins with a treble clef and a key signature of two sharps (F# and C#). The first staff contains a series of chords and melodic lines, with dynamic markings 'P' (piano) and 'sl.' (sustain). The second staff is a bass line with fret numbers (0, 2, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18) and dynamic markings 'P' and 'sl.'. The score is divided into two measures by a double bar line.

Fill 5

The musical score for 'Fill 5' consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a guitar solo with various articulations: 'Full' (full note) and 'P' (palm mute). The solo is marked with a '3' indicating a triplet. The bottom staff is a fretboard diagram showing the fret numbers for the solo. The diagram is divided into two sections. The first section shows frets 16, 17, 14, 15, 16, 17, 18, 19, 16, 17, 19, 17, 20, 17, 20, 18, 24, 18. The second section shows frets 17, 19, 17, 20, 18, 24, 18. The diagram is marked with 'Full' and 'P' above the fret numbers. The diagram ends with a '17' and a 'sl.' (slide) marking.

A5 E F#5 A

go - ing off the rails on a cra - zy train...

Harm.--- (15ma)

P

Harm.---

P

To Coda

E5 F#5 D5 E

Let's go!

Harm.--- (15ma)

P.M.---

Harm.---

A E/A D/A A E/A

P.M.--- P.M.--- P.M.--- P.M.--- sl. sim.

sl.

D/A A (D5) E Bridge F#5

2. I've I know that...

(8va)

rake P P P P pick sl. Microphonic feedback

P P P

sl.

A5 E5 F#5 D5 E

things are go - ing wrong for me.

P.M. sl.

F#5 A5 E F#5

You've got - ta lis - ten to my words,

sl. P.M. sl.

D5 E

yeah.

Guitar solo

F#5

yeah.

sl. P P H P H P P H P P H P P H P P H P P H

6 6 6 6

TP PH P H TP TP PH TP TP PH T T T P P H

14 7 10 7 10 14 7 14 10 7 10 14 7 14 10 7 10 14 15 14 10 7 10

D5 C#5 B5 A5 G#5

Full 1/2 Full

Hold bend Full 1/2 Full

3 6 6 5 6 3 3

TP TP H P H TP P H TP TP H P H TP TP TP TP TP TP TP T (T) P sl.

15 7 15 7 10 7 10 15 10 7 10 15 7 15 7 10 7 10 15 11 14 11 14 11 14 11 14 11 14 11 14 11 12 11 12 (12) 11 7 9

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the guitar. The score begins with a piano introduction, followed by a guitar solo. The guitar solo is marked with "Full" and "rake" and includes a "sl." (slide) instruction. The piano solo is marked with "Full" and "rake" and includes a "sl." (slide) instruction. The score is in G major and 4/4 time.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a five-line bass staff. Above the top staff, there are four notes: B5, A5, G#5, and F#5II, each with a downward-pointing stem. Below the top staff, there are two rows of notes: the first row has notes with stems pointing up, and the second row has notes with stems pointing down. Above the first row of notes, there are labels: '8va' above the first note, 'P H P' above the first three notes, 'P H P H P H P' above the next six notes, 'sl.' above the eighth note, 'Full' above the ninth note, 'Full' above the tenth note, and 'sl.' above the eleventh note. Above the second row of notes, there are labels: 'P H P' above the first three notes, 'P H P H P H P' above the next six notes, 'sl.' above the eighth note, 'Full' above the ninth note, 'Full' above the tenth note, and 'sl.' above the eleventh note. Below the bottom staff, there are two rows of numbers: the first row has numbers 18, 16, 19, 16, 19, 16, 19, 16, 19, 16, 10, 14, 15, 14, 17, (17), 17, 15, 14, 16; the second row has numbers 18, 16, 19, 16, 19, 16, 19, 16, 19, 16, 10, 14, 15, 14, 17, (17), 17, 15, 14, 16.

The musical score for "The Girl on the Train" by Rachel Watson is presented in a standard musical notation format. The score is for guitar and includes a vocal line. The guitar part features a complex rhythmic pattern with triplets and a "loco" section. The vocal line is a simple melody. The score is in G major and 4/4 time.

Instrumentation: Guitar and Voice.

Key Signature: G major (one sharp).

Time Signature: 4/4.

Chords: F#5, E, D5, C#5.

Tempo: 120.

Lyrics: The Girl on the Train.

Structure: The score is divided into two systems. The first system contains the main melody and the guitar accompaniment. The second system contains the guitar accompaniment and the vocal line.

Notes: The guitar part features a complex rhythmic pattern with triplets and a "loco" section. The vocal line is a simple melody.

B5 A5 G#5 E5 D.S. al Coda

8va

sl. H H H H H H H H sl. Full Full sl.

6 6 6 14 17 19 (19) 19 19

11 12 14 10 12 14 16 13 14 16 14 17 19 17 19

Coda sl. H H H H H H (D5) E F#5 A5 E5

sl. sl. P.M. --- 4 P.M. --- 4

F#5 D5 E F#5 P.M. --- 4 sl. P.M. --- 4

A5 E5 F#5 w/Ad lib vocals D5 E

P.M. --- 4 P P sl. P

Begin fade F#5 A5 E F#5 sl. P.M. --- 4 P.M. --- 4 sl.

D5 E F#5 sl. Fade out

P.M. --- 4 sl.

BASS LINE FOR CRAZY TRAIN

As Recorded by Ozzy Osbourne
(From the album BLIZZARD OF OZZ/Jet Records)

Words and Music by Ozzy Osbourne,
Randy Rhoads and Bob Daisley

Moderate Rock ♩ = 138
Free time

In time
N.C. (F♯m)

Intro

2

1.2.3.

1st, 2nd, 3rd Verses

1. Cra - zy,
2. ...lis - tened to preach - ers, (etc.) but that's how it goes. (etc.)
3. Heirs of a cold war (etc.)

... go - ing off the rails on a cra - zy train.

F#5 A5 E

(etc.) > > >

To Coda

sl.

N.C. (F#m) (A) (E) (F#m) D E

1.

(to 2nd verse)

A E/A D/A A E/A D/A A

Bridge

2. (D) E F#5 A5 E

I know that things are going

F#5 D5 E F#5 A5 E

sim. wrong for me... (etc.)

Guitar solo

F#5 D5 E F#5 E D5 C#5

sl.

B5 A5 G#5 F#5 E D5 C#5

B5 A5 G#5 F#5 E D5 C#5

B5 A5 G#5 F#5 E D5 C#5

B5 A5 G#5 E N.C. (F#m)

1. 2. D5 E D.S. al Coda

Coda (D) E

F#5 A5 E F#5 D5 E Play 3 times and fade

MOUTH FOR WAR

As Recorded by Pantera
(From the album VULGAR DISPLAY OF POWER/Atco Records)

Words and Music by Vincent Paul Abbott
and Darrell Lance Abbott

Slow Rock ♩ = 80

Rhy. Fig. 1

Intro. Gtr. I

N.C. B5 N.C. B5

f P.M. P.M. P.M. P.M.

(end Rhy. Fig. 1)

*Doubled by another gtr.

Double time ♩ = 160

Rhy. Fig. 2

N.C. B5 N.C. B5

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5

sl. sl. sl. sl. sl. sl.

(end Rhy. Fig. 2)

G5 B5 N.C. G5 B5 N.C. G5 E5 G5 B5 N.C. G5

Harm. (8va) N.C.

8va E5 loco

Harm.

*Fret top 2 stgs. against front edge of neck pickup.

Half time ♩ = 80

Rhy. Fig. 3

B5 B5 C5 A5 B5 G5 A5 F#5 G5 B5 B5 C5 A5 B5 G5

P.M. P.M. sl. P.M. sl. P.M. P.M. sl. P.M. sl. P.M. P.M. sl. P.M. sl. P.M. P.M.

(2) 0 6 0 7 8 0 5 0 3 0 5 7 0 4 5 0 8 0 9 10 7 8 0 5 0 3 0

sl. sl. sl. sl. sl.

(end Rhy. Fig. 3)

N.C. 8va E5 loco

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Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5

Re - venge!

Rhy. Fill 1

P.M. P.M. sl P.M. sl P.M. P.M. sl P.M. sl P.M. P.M. sl P.M. sl P.M. P.M.

sl sl sl sl sl

w/Rhy. Fig. 3 (3½ times)
1st Verse

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5 Bb5 B5 C5 A5 Bb5 G5 A5 F#5

I'm scream-ing re - venge a - gain. Wrong.

G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5 Bb5 B5 C5 A5 Bb5 G5 A5 F#5

I've been wrong for far too long. Been con-stant-ly so frus-tra-ted,

G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5 Bb5 B5 C5 A5 Bb5 G5 A5 F#5

I've moved moun-tains with less. When I chan-nel my hate to pro-duc-tive,

w/Rhy. Fill 2
G5 Bb5 B5 C5 A5 Bb5 G5 N.C.

Pre-chorus
w/Rhy. Fig. 1
N.C. B5 N.C. B5

I don't find it hard to im-press. Bones in trac-tion,

N.C. B5 N.C. B5 N.C. B5 N.C. B5

hands break to hold raw en-er-gy. Bold and dis-as-trous,

Rhy. Fill 2
G5 Bb5 B5 C5 A5 Bb5 G5 N.C. 8va

sl P.M. P.M. sl P.M. sl P.M. P.M. (Fret against pickup)

sl sl sl

Double time ♩ = 160

Chorus

w/Rhy. Fig. 2

w/Rhy. Fig. 1A

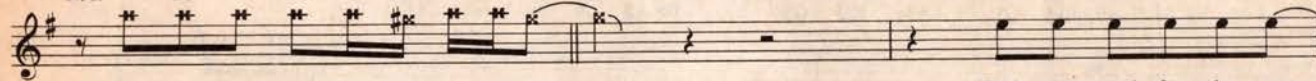
N.C.

B5

N.C.

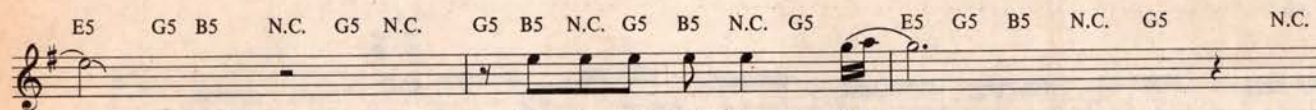
B5

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5

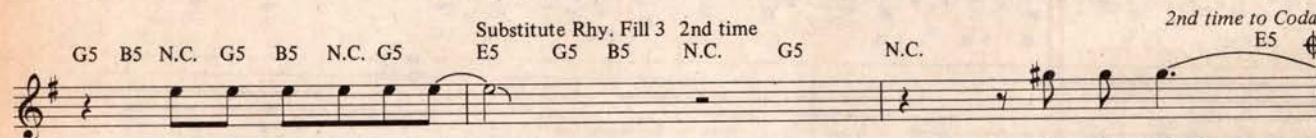


my ears can't hear what you say to me.---

Hold your mouth for the war.---



Use it for what it's for.---



Speak the truth a - bout me.---

De - ter - mined.---

2nd time to Coda

E5

Half time ♩ = 80

w/Rhy. Fig. 3

Bb5

B5

C5

A5

Bb5

G5

A5

F#5

G5

Bb5

B5

C5

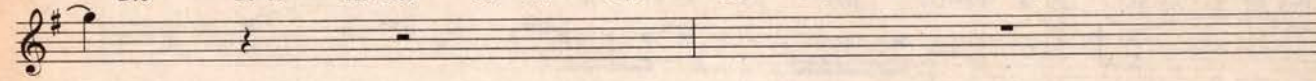
A5

Bb5

G5

N.C.

E5



w/Rhy. Fill 1

Bb5

B5

C5

A5

Bb5

G5

A5

F#5

G5

Bb5

B5

C5

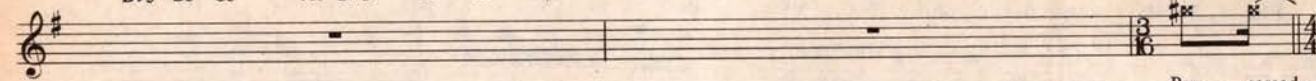
A5

Bb5

G5

N.C.

E5



Pos - sessed.---

2nd Verse

w/Rhy. Fig. 3 (3½ times)

Bb5

B5

C5

A5

Bb5

G5

A5

F#5

G5

Bb5

B5

C5

A5

Bb5

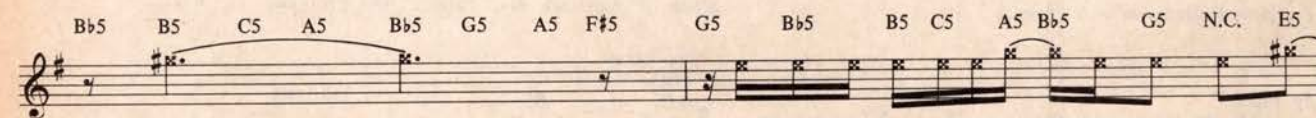
G5

N.C.

E5

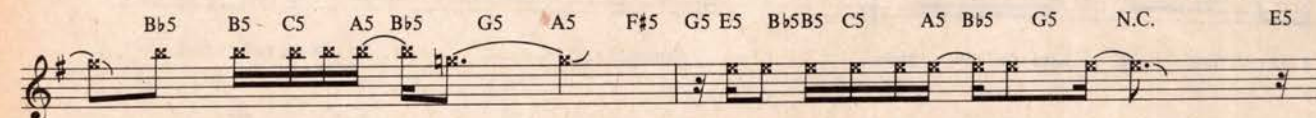


I feel a con-quer-ing will down in-side me.---



Strength.---

The strength of man - y to crush who might stop me.---



My strength is in num - ber,---

and my soul lies in ev - 'ry - one.---



The re-leas-ing of an - ger.---

can bet-ter an - y med-i-cine un-der the sun.---

Rhy. Fig. 1A



Rhy. Fill 3

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5



Coda
 Half time ♩ = 80
 Guitar solo
 N.C.(G#5)

B5

w/Fill 1
 E5

N.C.

Gtr. III

H

H

Rhy. Fig. 4-
 Gtrs. I & II

w/Rhy. Fig. 4 (2 1/2 times)
 (G#5)

w/Fill 1
 E5

N.C.

(G#5)

B5

8va--

E5

N.C.

8va--

Fill 1

Gtr. II

3

.....

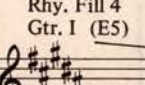
E5 D#5 D5 F#5 G#5 B5 G#5 D#5 D5 C#5 B5 F#5

There comes a time_ with in_ ev -'ry-one__

to close your eyes_to what's real. _____ Yeah! _____

Musical score for "The Rose Tree" on guitar. The score is in G major (one sharp) and 2/4 time. It consists of two systems. The first system has a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a treble clef and a key signature of one sharp. The bass line starts with a bass clef and a key signature of one sharp. The second system has a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a treble clef and a key signature of one sharp. The bass line starts with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and slurs. There are also performance instructions like "P.M. - 4" and "sl.".

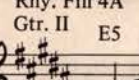
Rhy. Fill 4
Gtr. I (E5)



trem. bar (slack)

2
9

Rhy. Fill 4A
Gtr. II E5 D5



P.M. - 4

2 7
2 5
0 0 0

Musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is in G major (one sharp) and 3/4 time. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a time signature of 3/4. The score includes a first ending bracket and a second ending bracket. The first ending is marked "G#5" and the second ending is marked "F#5". The score also includes a "sl." (slur) marking and a "6" marking.

3rd, 4th Verses
G#5

sl.

Bm/D

3. No com - pre - hen - sion in - to fail. (w/echo repeats)
4. Like a knife in - to flesh, (w/echo repeats)

P.M.

N.C.(G#5)

I vac - u'um the wind for my
af - ter life is to

(9)
(9)
(10)

Am/C

sail. _____
death. _____

N.C.(G#5)

Can't Pull be ing the and

H P.M.

7 7 8 (7 7 8)

2 4 4 4 4 4 4

H

Bm/D

rest, let oth - ers waste my time. dur - a - tion,
 push - ing the rest of

N.C.(G#5)

Own - ing suc - cess is on the bot - tom line.
 no one can piss on this

1. Am/C

H P.M.

2. Dm/F

de - ter - min - a - tion.

G#5 F#5 G#5 F#5

sl

G#5 F#5 G#5 F#5

w/Rhy. Fig. 5 (15 times)

Uh!

Rhy. Fig. 5

14

sl

BASS LINE FOR MOUTH FOR WAR

As Recorded by Pantera
(From the album VULGAR DISPLAY OF POWER/Atco Records)

Words and Music by Vincent Paul Abbott
and Darrell Lance Abbott

Slow Rock ♩ = 80

Intro N.C. B5 N.C. B5 N.C. B5 N.C. B5

Double time ♩ = 160

E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5 B5 N.C. G5 N.C. E5

Half time ♩ = 80

Bb5 B5C5 A5Bb5 G5 A5 F#5 G5 Bb5 B5C5 Bb5 N.C. E5 Bb5 B5C5 A5Bb5 G5 A5 F#5

G5 Bb5 B5C5 A5Bb5 G5 N.C. E5 Bb5 B5C5 A5Bb5 G5 A5 F#5 G5 Bb5 B5C5 A5Bb5 G5 N.C. E5

Re - venge! *sim. (etc.)*

1st, 2nd Verses Bb5 B5C5 A5Bb5 G5 A5 F#5

2

2

Bb5 B5C5 A5Bb5 G5 A5 F#5 G5 Bb5 B5C5 A5Bb5 G5 N.C.

Pre-chorus
N.C. B5 N.C. B5 N.C. B5 N.C. B5

Bones in trac-tion, (etc.)

0 1 2 2 2 2 2 2 0 1 2 2 2 2 2 2 0 1 2 2 2 2 2 2 0 1 2 2 2 2 2 2

Double time ♩ = 160
Chorus
N.C. B5 N.C. B5 E5 G5 B5 N.C. G5 N.C. G5 B5 N.C. G5

Hold your mouth for the war...

0 1 2 2 2 2 2 2 14 14 14 14 14 14 14 0 3 7 0 3 0 3 7 0 3 7 0 3

sl. sl. sl. sl. sl.

E5 G5 B5 N.C. G5 B5 N.C. G5

(etc.)

0 3 7 0 3 0 3 7 0 3 7 0 3

sl. sl. sl.

2nd time to Coda
E5 G5 B5 N.C. G5 N.C. E5 Bb5 B5 C5 A5 Bb5 G5 A5 F#5

0 3 7 0 3 0 7 (7) sl. 0 (0) 0 6 0 7 8 0 5 6 0 3 0 3 5 0 2

sl. sl. sl. sl. sl. sl. sl. sl.

G5 Bb5 B5 C5 A5 Bb5 G5 N.C. E5 Bb5 B5 C5 A5 Bb5 G5 A5 F#5

0 3 0 6 0 7 8 0 5 6 0 3 0 0 (0) 0 6 0 7 8 0 5 6 0 3 0 3 5 0 2

sl. sl. sl. sl. sl. sl. sl. sl.

G5 Bb5 B5 C5 A5 Bb5 G5 N.C.

D.S. al Coda

2. Pos sessed...

0 3 0 6 0 7 8 0 5 6 0 3 0 0 0 0

sl. sl.

Coda

Half time ♩ = 80

Guitar solo
N.C.(G#5)

G5 B5 N.C. G5 B5 N.C. G5

*On recording, Rex uses a 5-stg. bass and plays D#(5) 4fr. here.

(G#5)

B5

E5

N.C.

(G#5)

B5

E5

N.C.

(G#5)

B5

E5

D5

Bridge

F#5 G#5

B5 G#5

D#5 D5 C#5 B5

F#5 E5

D#5 D5

F#5 G#5

B5 G#5

D#5 D5 C#5 B5

F#5

E5

D#5

D5

Double time ♩ = 304
G#5

F#5

3

G#5

F#5

%

%

%

3rd, 4th Verses
G#5

Bm/D

N.C.(G#5)

Am/C

N.C.(G#5)

Bm/D

N.C.(G#5)

1. Am/C

G#5

F#5

%

2. Dm/F

G#5

F#5

G#5

F#5

G#5

F#5

%

%

%

Play 3 times

G#5

F#5

%

%

G#5

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LYNCH

The Lynch Mob is back with a new singer, Robert Mason, a major league producer, Keith Olsen, and finally, George's confidence intact. One of the leading rock soloists of his generation, George Lynch takes the honor perhaps too seriously. He is constantly looking to expand his horizons, keeping his chops finely honed as a major practitioner and listener of his peers. George has studied both privately and at G.I.T. in Los Angeles, but remains ever on the prowl for that elusive sound he left behind while recording the first Dokken album in Germany. On *The Lynch Mob*, George has found not only a sound he loves but a recording method he's satisfied with. Fortunately for the listener, his thoughtfulness pays off. *The Lynch Mob* is a far better, more varied recording, soundwise, songwise and guitarwise than *Wicked Sensation*. Just weeks after finishing *The Lynch Mob* record, George was pumped and ready to record his first solo album. As always, there was much to talk about.

The Lynch MOB Rides Again

By
**John
Stix**

Do you feel well-positioned on this record?

Yeah. I think I've made some headway since the last record. The last record I lost a little focus—didn't do what I intended to do. On this record I did. I set myself where I want to be. That is, enough of a technician within realistic boundaries. I'm not Vinnie Moore, and never will be, but I've made enough progress in my playing to satisfy myself, temporarily, anyways.

I would say more melody than in the past.

More than the last record. That comes from my dad always admonishing me to try to get that emotional element across. To try to connect with the listener on an emotional level, and forget about all that technical stuff. He doesn't know about guitar and has no real opinion about guitar, but he has a musical sense about him. I think that's where I got my musical aptitude, from my dad. He's a first-rate musician. He doesn't play an instrument, but he has a great sense of rhythm, and he's always singing and listening. That's the one thing he's always asked me to

But that's what you were attracted to as well.

I liked the album we made, but in hindsight I shouldn't have neglected that side of the band's character. This time around I think we have that back. That record served a purpose in that it got us away from the Dokken thing. People were expecting the same songwriting formula. **On *Wicked Sensation*, you didn't let yourself go until the last two cuts.**

It's that way on this record, too. The last two songs are a little more self-indulgent. It's not a guitar album; I just do my bit where it applies. There's a lot of other things there besides going for mega-solos. For example, textures.

You can let yourself go in eight bars.

You think I went for it a little bit more this time? I felt more comfortable. It was a lot less effort. Last time it was like pulling teeth, this time it just kind of flowed. I wasn't uptight. I had a lot to prove on the first record. On this one I had that record already

pared. Remember what I went through on the last record? I had everything that you could possibly imagine. Every amp, every preamp, every effect at my disposal. I tried everything, and at the 11th hour I had gone through everything and was not real happy. I had bought two Plexi 50 watt Marshalls in Japan, six months earlier. They got delivered that day and they sounded great. That's what's on the record. I didn't use anything but the Plexi Marshalls and a Soldano, which are the obvious things to use.

How do you use them together?

I use a little switch box. I've got an old Soldano, and the Plexi on the other side.

"Sometimes you try things and it doesn't work, so you fall back and do things that you're more familiar with, which is just going straight-ahead balls-out."

do, that touches him most when he hears my work. Make it sing, make it touch people's hearts. Translated emotion, with the musical language people can relate to. And I kept that in mind this time around.

I thought the phrasing was more interesting because of that. I thought the melodies were clearer, so that when you wanted to wail, it was a bigger delineation between—

Distinction between the wailing and the melody. You create tension and emotion when you wail, too. It's just playing from the heart, and just focusing, and blocking everything out. You create the right atmosphere for yourself in writing the parts, originally.

How do you look back on *Wicked Sensation*?

I think it was narrow in its writing. It could have been a lot broader as far as getting into different styles. Oni had one certain thing, so we shied away from the technical side and went for the feel thing.

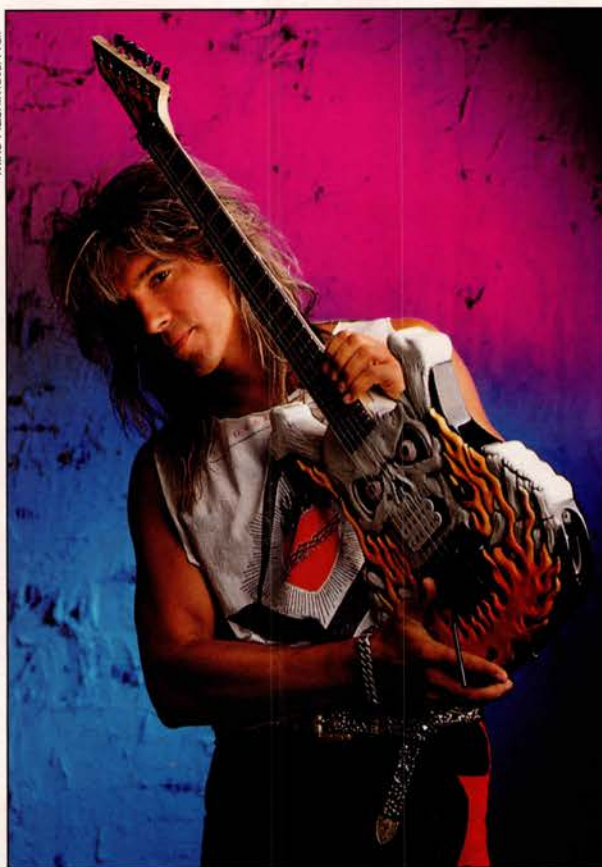
in the bag. I had established the band. I felt a lot more relaxed when I was tracking. Usually, I get amped up, practically standing on the board. It's neat to watch if you're in the studio going for a solo and you're all animated, but that doesn't translate to the record. On this one I sat down, put my headphones on, zeroed in and concentrated.

You did your solos with headphones?

I wanted to hear every little thing. What I'd done in the past was get my sound really big and mega in the studio, and when it comes to listening on a cassette, you're not hearing all that. I was maybe fooling myself a bit. I didn't want to mask anything. I recorded with less effect, a bit drier. I wanted to be more precise.

On the last record you didn't like your sound.

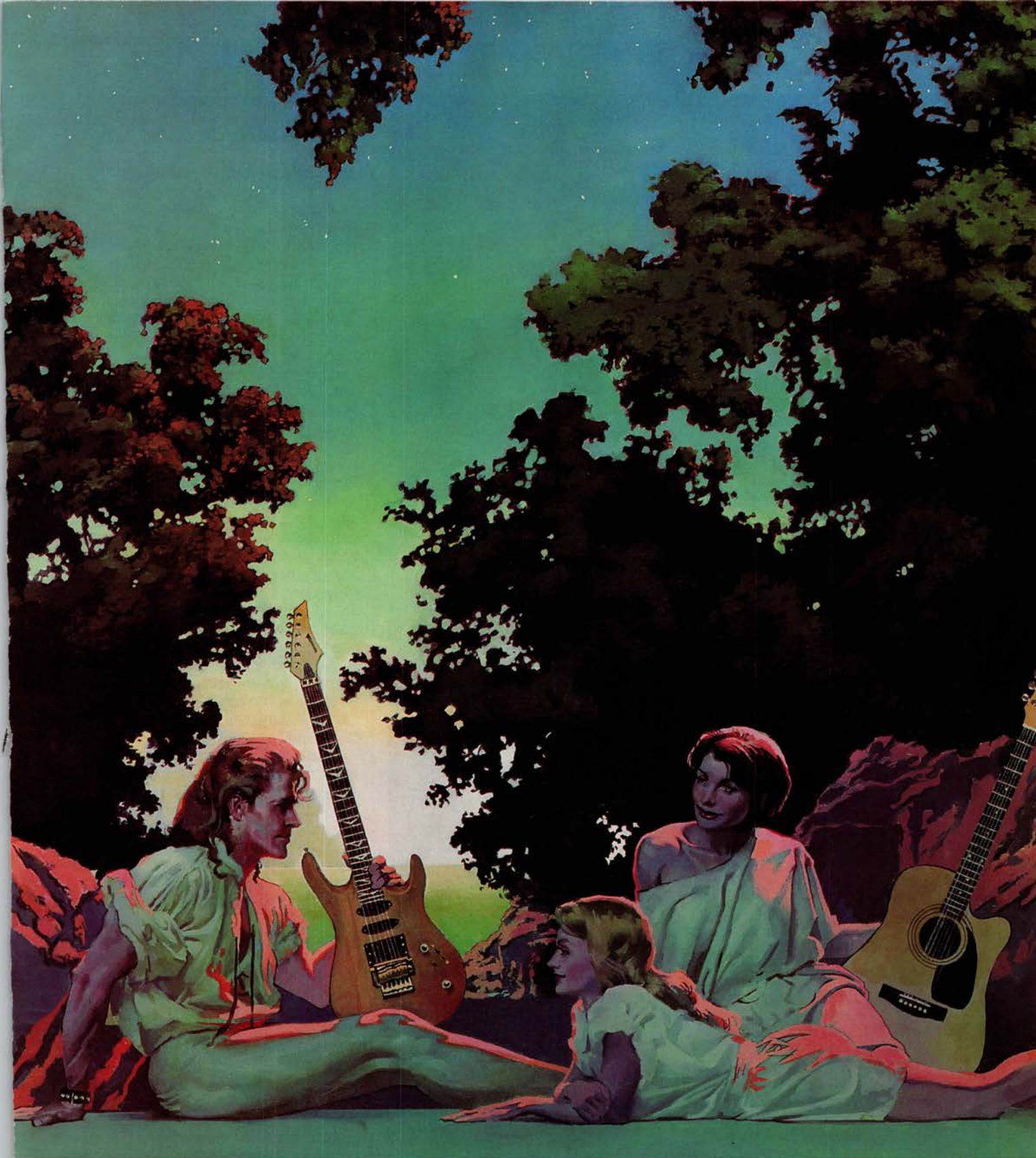
It was a struggle. What are you going to do when you're in a studio? You can't pull up and move. This time I went in pre-



I just A/B. The Marshall gave it that warm, fluid tone and the Soldano had a little bit more of the bite and crunch. Together they sound real nice. I put a pedal in front of it.

Before this record you hated headphones.

I've made some progress on this in my recording technique, so I'm going to continue to use them. It's funny, I was in the control room, and I got to the point where to really focus on what I'm doing—I can't stand anyone staring at me when I'm playing, so I had this big barrier put up, and it really looks silly. People walk in and go, "Where's George?" "Oh, he's over there behind the barriers." After a while we started putting stockings and bras over the



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thing, like a little changing room. I had 17 guitars back there, and all these pedals, and this huge amount of stuff. Nobody even wanted to go back there. I had cups, and junk, and all my lessons. I tear out all the lessons from the pages of all the magazines and I put them in plastic sheets, and I've got these big billfolds of stuff, just to keep my chops up, take a lesson. I pick something at random, go through it. I had all this stuff draped everywhere, and I like it like that, because it's like home. It's comfortable. I said, "Do not clean this up." Keith was going nuts, saying, "Just let them come in and clean it, George." "No, that'll spoil it."

What kind of pedals?

Oh, I've got this box that says, "George's toy box." It's every pedal known to mankind. There's Sustainiacs, which I used on record this time. Old Tube Screemers, which I used occasionally. My favorite is the Vox G-7 EQ, which I've been using forever. I've got a lot of old weird stuff that I'll just plug in and put on tape. I use little prehistoric effects that piss engineers off because they're so noisy, obtrusive, and get glitches.

Do you take "George's toy box" on the road?

Yeah, but it never ends up working. I usually go straight through, because it's too noisy, but in the studio you can filter out some of the noise and get away with it, occasionally. On the road, I get something close to it in the Eventide Harmonizer, and then program it in there and trigger off the Bradshaw board.

Will you take the Plexi's on the road?

They're okay in the studio if you just leave it sit there, and don't move anything. The Soldanos are built like rocks. I just use those. It's unfortunate you have to sacrifice the live thing a bit. But I've got 15 Marshalls and two or three sound really good. If I lose those, or if they get screwed up on the road, what am I gonna do?

You finally own these? You're not having to borrow them?

Actually, you're right. I only had my own Marshalls now. That purple one that I was borrowing just died. Richie Fliegler at Marshall was trying to develop the old Plexi, and rebuild it. So he went on a worldwide hunt for the best-sounding Marshalls. Did I tell you about that? He went to Aspin Pittman at Groove Tubes. He's got a great collection, and he goes, "I've been reading about this purple Marshall that George uses on every record." By the way, Aspin charges me \$75 a day for it. He tried that, and he wasn't blown away. And I said, "Yeah, that happens to those heads. They just give up at one point." He tried Warren's (DeMartini) head, which he says is the best-sounding. When I'm in the studio, he's on my way home, so I'd stop there.

Every time I'd go to his house I'd look for this head. I knew it was around. One time it was me and Michael Schenker and Warren, and we were watching an old Band of Gypsies videotape. I had always dreamed about this existing. It was my favorite record for a couple of years. They were all into watching this, and then they started playing old UFO videos with Michael, and some Ratt stuff. I slipped away and found these two Marshalls. I didn't say goodbye. I just grabbed them and went home. He didn't even know they were gone. The next day I tried them and these weren't the ones. He came to my daughter's birthday party that weekend, and I had the Marshalls there in my living room with "For Sale" signs on them. He always sidestepped me about borrowing an amp. He said, "Why should I loan you that amp?" I said, "You borrowed my style, you could let me borrow your amp." He will not let me use them. I love Warren's tone. Warren was a big fan of Dokken's first record. We always talk about this. The European version of the first record, which is out of print, has the sound. When I played on that record, all it was was an old Marshall head, an old Super 100 Marshall cabinet with a cane front, and a Rangemaster Treble Booster which Ritchie Blackmore uses. They don't make it anymore. I also had my old grey tube Echoplex that I used basically as a preamp. It was out of a box and a bunch of parts that I had strewn together on the floor. It was down in Dieter Dierks B studio in Germany. All that stuff is running on 220, which, I've heard since, really makes the amp sound proper. All Marshalls should run at 220. That's what they were designed for. When I think about that, every time I tour Europe it sounds great. That's how I recorded that record, and it's actually the best tone I've ever had. Terrible sounding record. It's a horrible mix, and the vocals are too loud, but the original tone on the first record is real cool.

Is that the same record that came out in America?

The American version is not as good. They remixed it and added some bits. After doing six records, that was the best tone I ever had, and I would love to go back and get that tone.

Why not record in Europe, or just add voltage?

Yeah. There's a problem with adding voltage. I did try that here. I have a 240 volt head and we ran a 220 line out to it. The problem is, it's 60 cycles, and that's what gets the tone. You can buy a converter for \$7,000. I've already been through this whole thing with Marshall.

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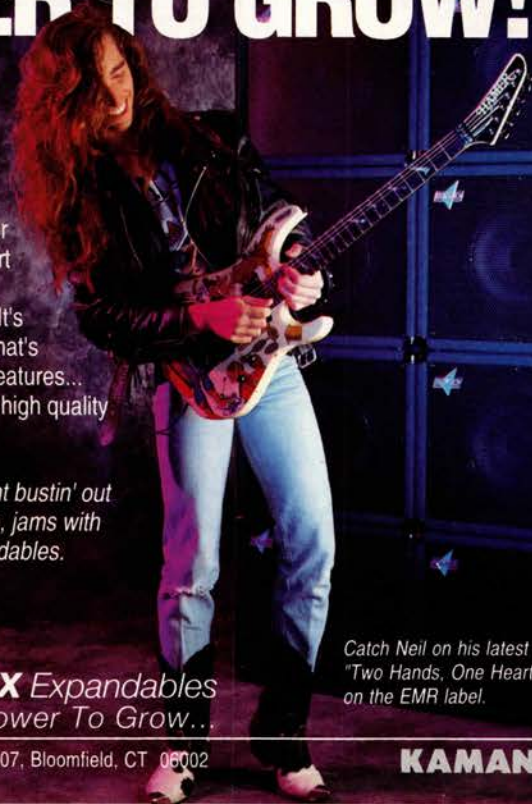


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ple say the song will dictate the sound. In this case the sound is pretty consistent throughout the record.

When I found something that worked, I thought, "Leave it alone." I'd change my style a bit, but not my tone. How many times have people gone into the studio, had something nice, changed it and gone for something different and never got it back? We had this board in the studio, called Diane, which is a one-of-a-kind Trident board. It has a computer and it memorizes everything. All the EQ and effects were written into the computer. So in a moment you can put the disc in and get back what you just had. It's pretty easy from day to day to walk in and get what we had the previous day without too much dicking around.

How was working with producer Keith Olsen?

He's the first guy I've worked with that I would call a producer in every sense of the word. Most of the guys I worked with before were glorified engineers. They are great at what they do. They're not really song people. They're not heavy on arrangements. Basically, they do what they do, and try to get some good performances out of you and make a good-sounding record. Keith went way beyond that. He took songs like "Tangled In The Web," which we originally envisioned as being a pretty heavy song, and he turned it into a pop song. But it wouldn't alienate people who would like Lynch Mob.

He added the keyboard horns and the organ.

Right, and strings at the end of the ballad. He's a great producer. He brings so many elements into the record, and sometimes states the obvious, but has a very clear, analytical mind. He is a scientist. He knows everything about physics, chemistry, and music, and he brings all this together. He has a way of organizing things in a very clear way, without dictating to you.

Did he show you something about yourself as a player, or your sound?

He pointed out things that were important to me that shouldn't have been, like playing fast. He made me look beyond those things to more important things, like how it applies to the song. Solos to him were not really important. What mattered to him was to get a great record.

There seem to be two different producer stories, one where the producer adds to the song, and the other is the producer left the band alone and captured the true sound.

You mean a great producer but he didn't do anything. Kind of benign and ineffectual. I worked with a lot of those kind of guys, who are really just super-engineers. They go in and don't get involved in songs. If you're happy with a solo, they're happy. They make it sound good

for you. That's important, but Keith went way beyond that. He has an engineer that he works with that does that. The guy's sold 86 million records.

You did some of these songs before you had a singer?

About half of them.

What happened with Oni?

It was a slow process, finding out what he wasn't capable of. First, he had a hard time doing what he wanted to do in the studio. I didn't want to go through that again on this record. Then on the road, he lacked a lot of confidence and consistency.

What songs did you write alone before you got a singer?

All the stuff was instrumentally written by me, and then we all throw in. Sometimes my melodies get used, but at that point it's just a collection of everybody's ideas. I bring a rough arrangement of the song to the band, with maybe some melody ideas.

Eddie starts with a drum feel from his brother. He wants to kick the groove.

I start with the same thing, but a drum machine. Either that or playing with Mick. Everytime I sit down and practice, I come up with an idea of some sort. That's the germ of the song. It's a matter of giving it time to grow, kicking it around and getting feedback from the guys. "Do you like it or don't like it? Should we change it or take it back?"

I like the funky opening of "Jungle of Love," and then you go into this rock groove. I wish you stayed on the funk groove.

That funk groove opens and closes it. It's a syncopated thing. It's a little disjointed. You couldn't do that forever. I think that whole song is kind of funky.

The first three songs are much more rhythm-oriented, which I liked.

It's a challenge, finding grooves that are different, and that can just create an atmosphere right there, to build the song around.

"Tangled In the Web" was an 'every note counts' solo, which is cool.

I started out doing a lot more intricate soloing, and the engineer kept telling me, "Slow down. Play the thing like Clapton. Slowhand it." So I tried it, and that's what I came up with.

Are you happy with it?

I don't know (laughs). It fits the song. It doesn't give me goosebumps or anything. Sometimes it serves me better to just listen to people's opinions. If they like it, I trust them. I've tried that on a song or two. It doesn't bother me.

"Tangled" didn't give you goosebumps. What gives you goosebumps?

"Cold Is a Heart" I really enjoy listening to. The solo goes somewhere consistently, from beginning to end, and it keeps going up. A lot of the solos start

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taking you someplace, and then get disjointed. Or there's a lick where I kind of falter and screw up a bit. That one is pretty seamless.

What did you use for this in terms of guitar? Is it really the amp sound, or was it the combination of the guitar and amps that made it work?

I used a lot of Paul Reed Smith. It was half and half with the ESP. I'm trying to come up with an ESP that's equivalent to the PRS. It's kind of difficult. That guy just puts so much into his work, and it's hard to just fabricate something without the knowledge that he has. He sits there and taps every piece of wood, and listens to it and mates it together. "Tangled

In the Web" was the ESP. The Paul Reed Smith was on the more fluid, legato solos, like the ballad. I used a blue Paul Reed Smith with the real thin neck. They have those deep-dish pickups, which sound incredible. I back it off one place on the 5-position switch and it's a series/parallel setting which thins it out a bit. It sounds so cool.

Which ESP did you use?

The green Kamikaze with fluorescent day-glo paint on it. Really gaudy looking, but it sounds great. I've got several of those, but that one sounds the best because that one is like the Paul Reed Smith. It's the Les Paul wood setup, the mahogany and the maple top. It's got

the scalloped neck. It sounds real nice.

On "Until Tomorrow," what did you use for the clean electric sound?

That's Paul Reed.

Did you think ahead of time that you would have the sitar?

No, not the sitar. The sitar went on after the NAMM show, where I bought it (laughter). I had this Indian guy come over and give me a lesson. He showed me how to hold my hand, how to sit, and he tuned it for me. The guy tuned it to E flat without a tuner, and this guy played another rare instrument in India, which is a glass ball. There's only two players in the whole world who play this thing. He told me, when he passes away, and this other guy who plays this instrument passes away, there will be nobody left on earth who knows how to play this instrument, which is thousands of years old. It's been handed down from father to son.

Well, why doesn't he hand it down?

I guess he's looking for somebody. Maybe he was propositioning me; I don't know.

Did you have the clean part in the beginning, too?

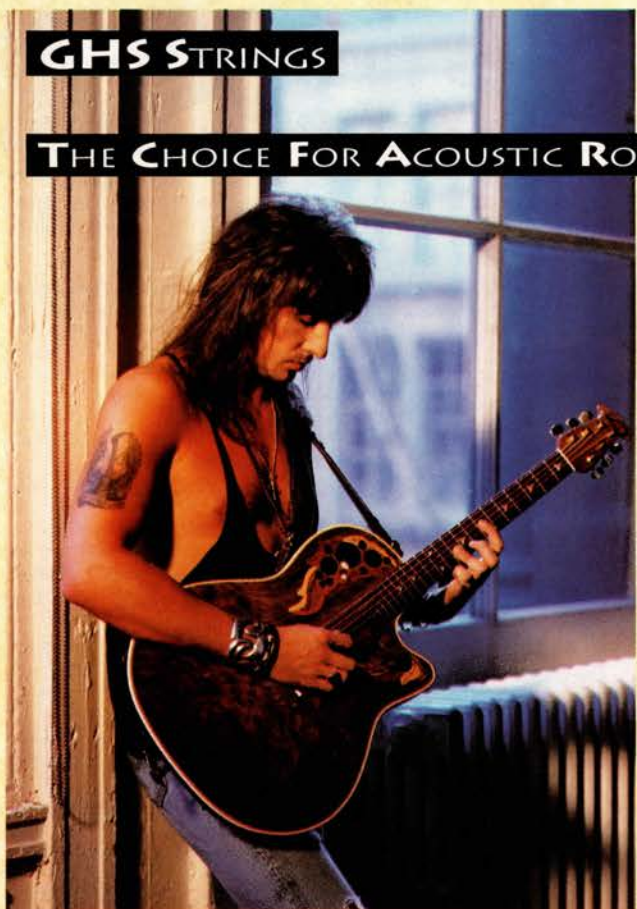
That arrangement I wrote at home on an acoustic guitar. That was actually the last song we wrote on the record. I wrote that when Keith was out doing preproduction. The strings were an afterthought. That's a Keith Olsen touch. We knew we were going to layer it to some extent, but the dynamics of the layering were all Keith's ideas.

How prepared were you for this record? If you come in off the road, you've got your road chops and you're there. If you haven't played in a while, then you struggle a bit.

I was warmed up, but I wasn't overdoing it, which I did on that *Wicked Sensation*. I was going to G.I.T. A couple of times I had my guitar teacher with me in the studio and we would huddle together in the lounge. We'd go through our warm-up every day and practice. I'd get to the point where I said, "Yeah, I'm there!" I'd run in and I'd go over solos, he'd stay in the lobby and wait for me, and I would get it, and I'd go, "Okay, come in and listen." He'd say yea or nay, and if it was nay, we'd go back, we'd warm-up some more, practice, practice, run back in there, "Okay, go!" It was too much. I got to the point where I wasn't feeling my playing. I wasn't feeling the music. It wasn't exciting. I was just doing this over and over again, just playing the same damn thing. So I think it's kind of cool to be a little bit on the edge. Just see what happens, instead of being over-prepared. This time I was warmed-up, because we just got off the road, we wrote the record, and we went back out on the road for another quick tour, made

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sure Robert was gonna work out on the road, came back in, did the preproduction, went in and did the record very quickly. So I was playing all that time.

What's the name of the new singer?

Robert Mason.

And where'd you find him?

Megadeth's manager recommended him to us. He was singing in a bar band. We wanted to get an unknown, but also somebody who was real confident.

He sounds a little bit like Lou Gramm in spots.

Really? I've heard people say he sounds like Oni or Don. Don I don't get at all. We had Glenn Hughes in there working as a vocal coach. He was great. I don't know if you've heard him lately, but he's sounding more black than he used to sound. He sounds like Stevie Wonder.

Did you ever want to invite him in?

Oh yeah. There was one song that I still have, which I'll have to play for you sometime. He did a pass on "Tangled In the Web." It would melt you. I played it for Warren, and he had to have a copy of it. But Robert did great on it. Glenn just fell in love with that song, and that song and his voice mated perfectly. He's doing a solo record. At one point he

wanted to use that song on his record. He said, "I have to sing that song." There were some little political struggles in there. At one point I did want his version on there, but that would have been politically incorrect. Just having him in the studio—knowing that somebody who Robert respected as much as he did Glenn was sitting in the control room

"It's a challenge finding grooves that are different, and that can just create an atmosphere right there, to build the song around."

while he was singing—worked miracles. We thought Robert might have lacked a little bit in the soul department, which he didn't, but it helped.

You auditioned a singer at our Randy Rhoads Benefit. The record must have been done by then.

We went through a little rocky period there. We were just getting ready to

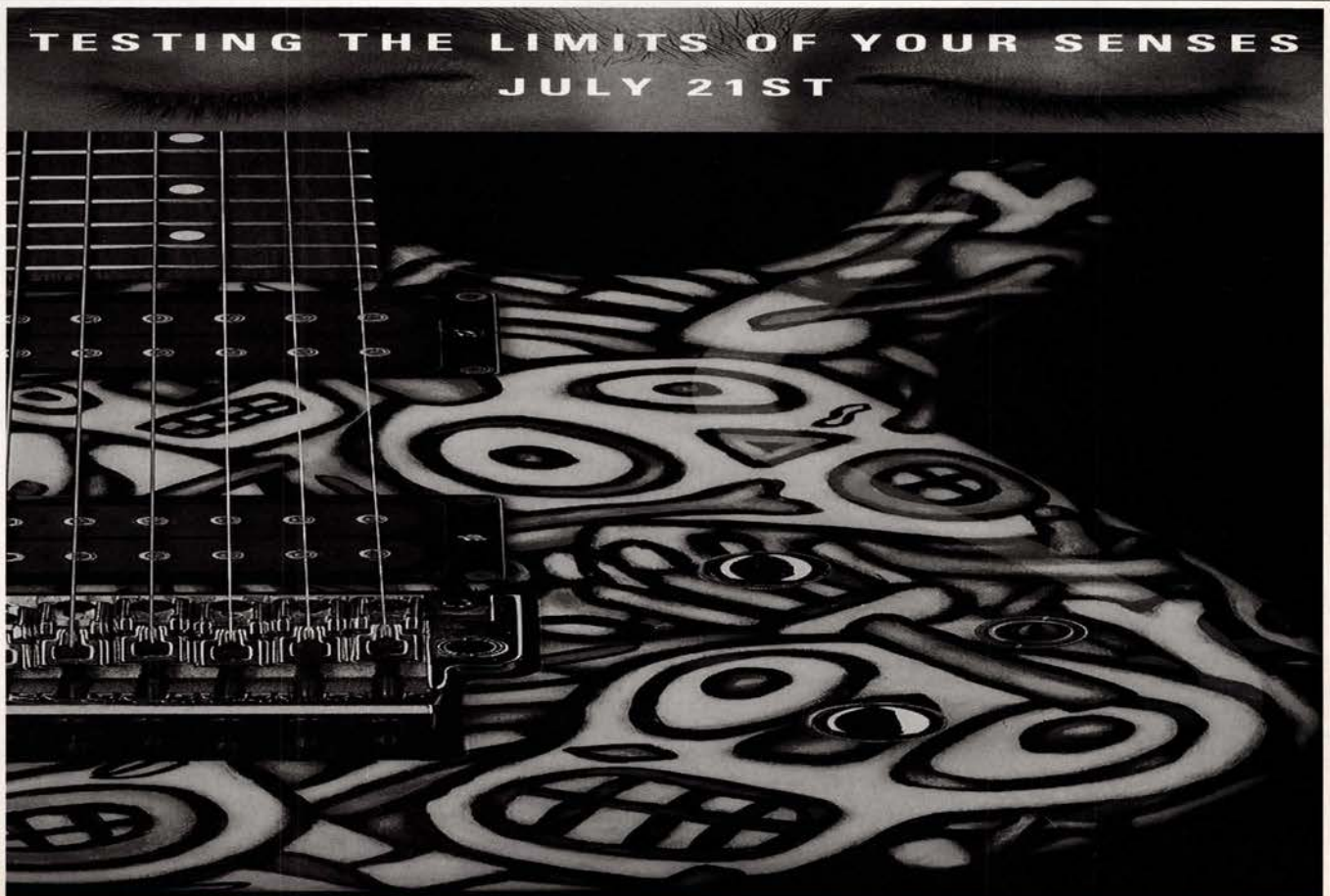
record the vocals, and we hit a little rocky spot there. He didn't want to sing on the record until he got what he thought was fair. We worked it out.

On the Elektra Anniversary record you wanted to do Queen but Metallica got it. Is "Tie Your Mother Down" an offshoot of that?

That might have started it. We did that before anybody knew about Freddie, so it wasn't in reaction to that, but it is dedicated to him on the record. There were other Queen songs that I would have preferred to do, but the ones that I liked were obscure, and people wouldn't have been able to draw any parallel between the cover tune and ourselves, which is the point of doing a cover tune. People can listen to it and compare it to the original. The song I wanted to do was "Tenement Funster." It's kind

of an acoustic song on *Sheer Heart Attack*. The other one was "I'm in Love with My Car." Roger Taylor sang on both of those songs. I thought he had a cool voice. Anyway, this was something that was commercial, that lots of people could identify with.

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this effect offers a whole new dimension to the Digital Delay.

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love the band because there are so many facets to the group. We admire that. They do all kinds of different music. They're definitely not pigeonholed or categorized by any one style. They did whatever they wanted to do. Great band. **"Heaven is Waiting" has a good groove and a lot of breath and dynamics. That's one thing on this record that was not on the last one. Parts where you let it breathe. There are layers of playing, which make for a more interesting arrangement.**

That was our intention. I don't know how that happened. We intended to do that on our last record, but sometimes you try things and they don't work, so you fall back and do things that you're more familiar with, which is just going straight-ahead balls-out. That's what we're used to. This time we got lucky. We tried some things that worked.

Something like "I Want It" has a heavy guitar riff, and then the bridge turns really light.

Mushy. A lot of these things were originally not intended to be as lush, or as airy, as they ended up on the record. I have to give Keith credit for a lot of that.

By the same token, it's a rockin' solo. It really opens up in the second half.

Man, he hates that, and "Tie Your Mother Down." After I did it, they all came into the studio, listened to it, and they were

laughing. They called it a "Gaelic square dance" (laughter). They didn't want me to leave it on there. I loved it. I had a blast doing it. I have a different criteria than non-players. They're looking at it as a song. That's because they're used to hearing or expecting to hear something similar to the original. I think the fact that it's so different serves the purpose. It at least captures your attention. Why have a solo just go by? This is the more natural for the tune, I think (laughs).

"When Darkness Calls" has volume swells and atmospheric stuff in the beginning. I thought it was pretty cool and very un-George Lynch.

Thank you, I think. Another unorthodox arrangement. We're so used to writing like most of these formula bands, like Ratt and Winger and Dokken. I'm not putting that down. We did what we did, but now we're trying to grow a bit, and so we tried things like not sticking to the old arrangement formulas, which are intros, and start out with a guitar riff, then go to the verse, and do prechorus and a chorus, another verse, another prechorus and another chorus, bridge, solo, maybe a half a verse, go right into the bridge, and definitely the outro chorus. How many songs did we write like that? 50? It's the same damn formula, and then on "When Darkness Calls," basically it gets to the solo and it solos all the way

out. It's a five-minute guitar solo. So what? What about the bands you listened to when you were growing up? Did they have long guitar solos?

Van Halen always broke the songwriting rules.

Well, they used to. They're the opposite. Now they're totally conformist. I think that's 'cause Eddie went to keyboards. It improved his songwriting, but it kind of rounded off the edges.

Now that you're immediately going into your solo record, could any of these songs have been on your solo record?

Sure.

What's the difference between the George Lynch solo record and the Lynch Mob?

There'll be songs that could be on a Lynch Mob record, and in addition to that there'll be things that couldn't be, instrumental stuff. I've got one song which I may use, that's the jazz thing that we did. We set up live. I played a Howard Roberts guitar through a combo amp. Anthony plays a Hofner Beatle bass, Mick's got a little trap kit with brushes. There's this guy, Uncle Jim, and he does poetry readings for the colleges. He's got this incredible, almost homespun philosophy, but it's really warped. It's hilarious. So we got together, and he read out some neat little sto-

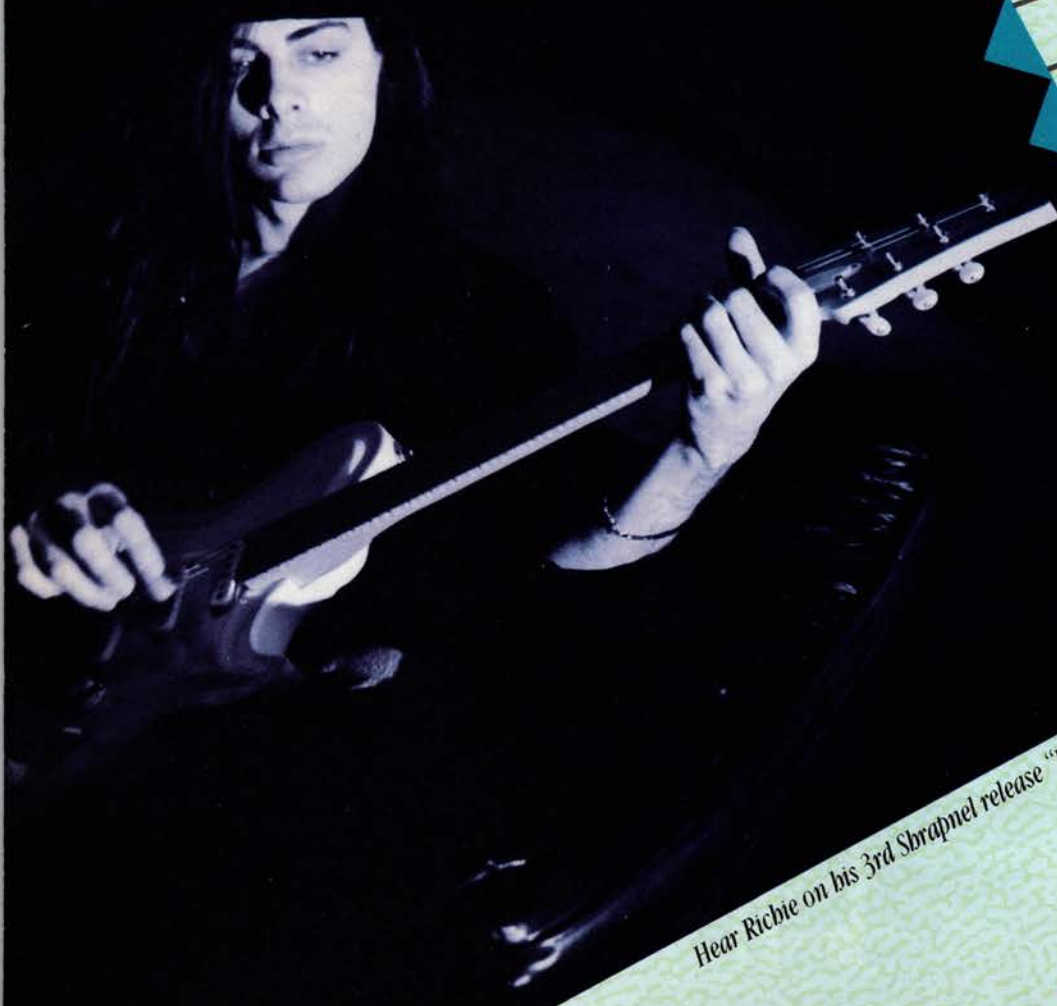


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AN AVID GUITAR COLLECTOR, HE DISCUSSED HIS CHOICE OF MOUTHPIECE
RIGHT AFTER WE HIT ON A BIT OF HISTORY

Tell me about your days growing up.

I grew up here in L.A. I started playing guitar with my mom when I was about six. She was playing piano and she taught me how to play, accompanying piano pieces. She was into boogie woogie piano, ragtime and some classical things. She had me playing simple guitar parts with her. She really wanted me to be a drummer and do drums. She had me playing drums and I wanted to play guitar. Coincidentally, I still play drums for fun. By the time I was nine, I discovered Jimmy Page. I saw a picture of him and thought, "This guy does this for a living? That's me!" I went to Hancock Park Elementary school and Bancroft Jr. High School, and that's when I became friends with Slash. We were 11. We went to junior high school together. Then we went to high school together at Fairfax. We both got kicked out at the same time. Growing up with Slash, I played guitar for many years before he did. He didn't start playing guitar till we were about 12. When me and him were first learning, we were riding bikes and skateboards together up at the local elementary school. He wanted to be a guitar player, and I remember he called me one day, and he was really sick. He said, "Hey man, could you come over and bring that

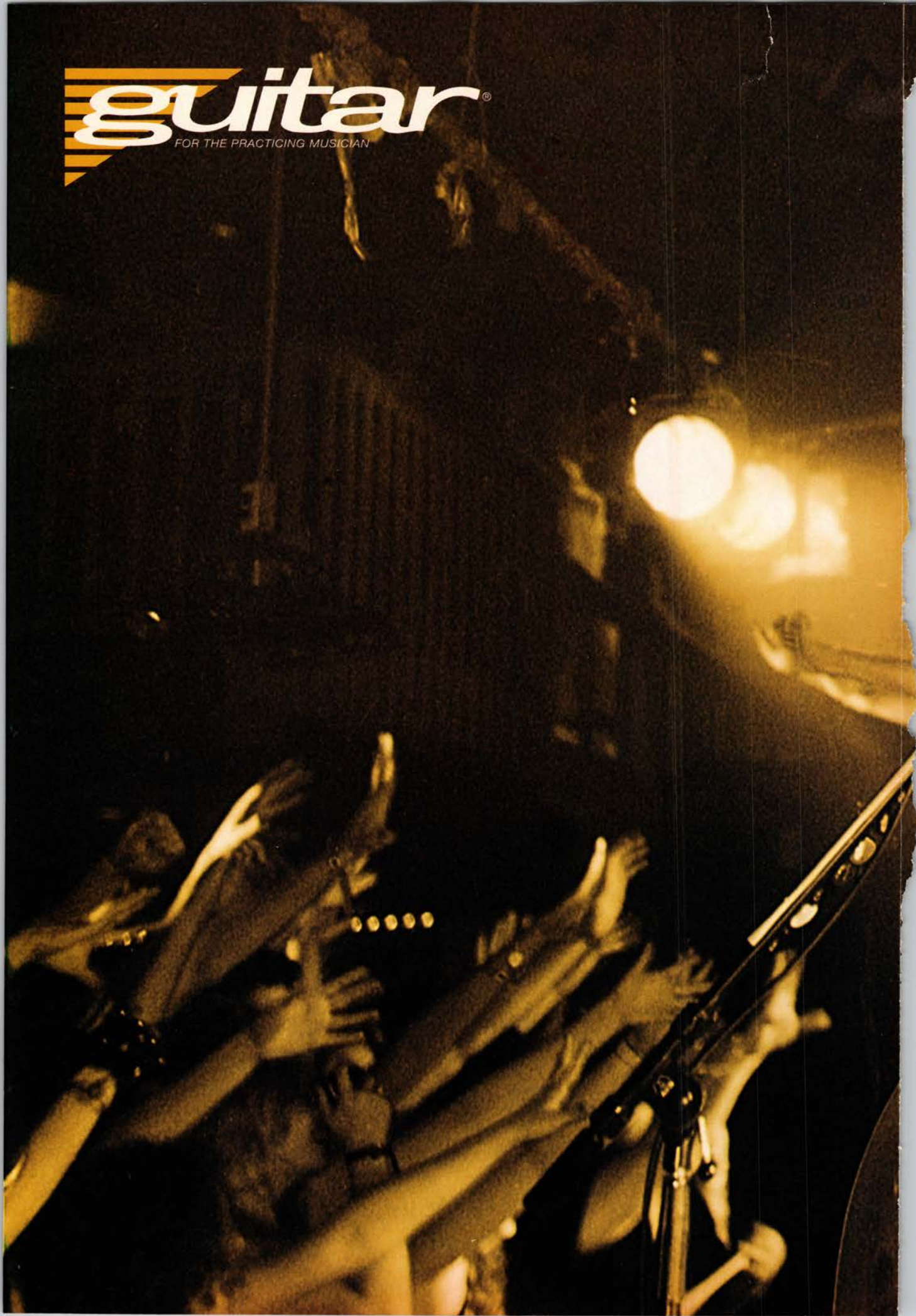
acoustic guitar you have lying in your bedroom?" I said, "No, I can't do it, you live too far away. I can't walk over there." He lived up on Harper and Santa Monica, which is kind of where the Starwood used to be. It was about three miles away from where I lived. I go, "I can't." He goes, "What a drag, okay." Then he bought this Les Paul copy guitar a couple of weeks later. I had already been playing for years, but he said, "Man, Tracii, I'm going to rip. I'm going to be a great guitar player." At that time I wasn't serious about guitar, I just played. He was taking lessons and I never had lessons. He got real good real fast. By the time we were 13 he knew more technically about the guitar than I did. I was amazed. I'd been playing for years but this guy could do it all. It was really cool. Then we got little bands together and we had a little rivalry going. Then it turned into a giant thing over the years. When I split Guns N' Roses, he took my place. It was wild. It was like this guy took my place in my band. It's too weird. Then I got L.A. Guns together. Then it really expanded.

How many different L.A. Guns bands have there been?

Three. The original L.A. Guns band was this guy named Mike singing, Rob Gardner on drums, and a

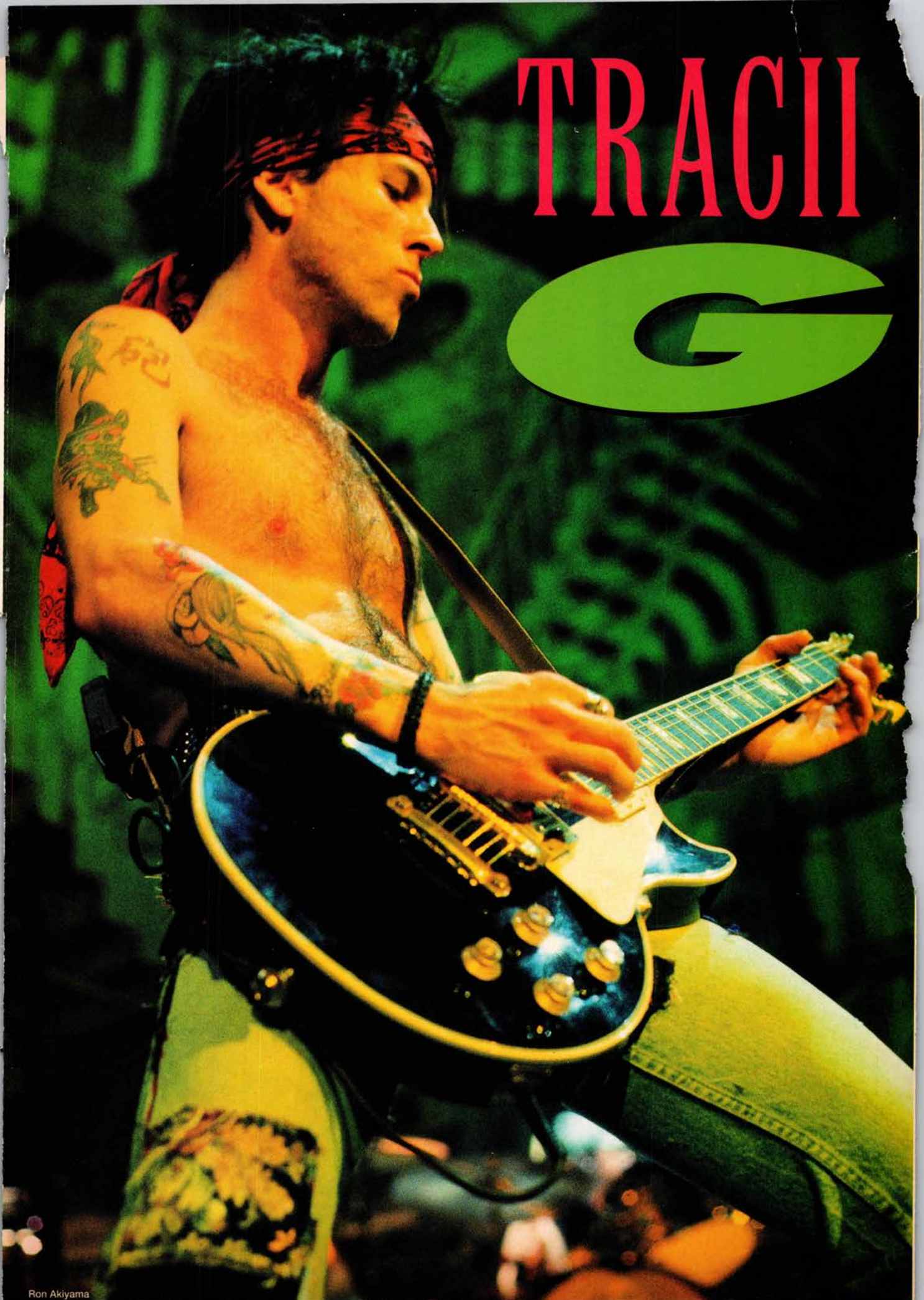
Danish bass player from a band called Merciful Fate. We got rid of Mike. I was staying with Izzy then. Then his friend Bill, who is Axl now, was staying there, too. He kept telling us he wanted to be a singer. I said, "Why don't you sing for L.A. Guns?" He came over and sang for the band. Our manager hated his guts after about six months. So we had to get rid of him. But we still lived together. I wasn't in a band, and Izzy and Axl formed this band, Hollywood Rose, and they hated the guys in the band. Me and Axl decided, "Let's bring Izzy with us and we'll have two guitar players in the band." I thought, "Okay, I like Izzy, he can't play guitar very well, so that's cool. He'll just kind of clank along, no problem." That was Guns N' Roses. I stayed with them for about six months. Right after that, I split the band and Slash took my place. I went to see them at a fraternity party at U.C.L.A. I saw Mick there. He was fresh off the boat from England. I thought "Who is that guy? He looks great. That hair!" The next day me and my girlfriend were calling all our friends, asking, "Did you see that English guy with the twin brother, man? Does he play an instrument?" I called this drummer, Nicky, who auditioned for Guns N' Roses when we were putting it

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together. I go, "Nicky, man, let's do a band."

It sounds like "let's do a band" is like "let's do lunch."

That's what it was like. At this point in my life I was more into this chick. I was so dumb. I wanted to be in a band. I always had to be in a band, and there was no L.A. Guns then, because I had left the Guns part with Guns N' Roses when I left. So I called Nicky to get a band together. I go, "By the way, did you see this English guy at the Guns N' Roses

late '70s, who were really big in L.A. The Cafe De Grande had called him and asked if he had any bands they could put together for the closing night of L.A.'s biggest punk rock club. We went there and did our first gig. Eight months later, after we had a big following, we found

"I JUST GET CLOSER TO MY ROOTS WHEN I PICK



show the other day?" He told me the guy's name is Mick and he plays guitar. I thought, "I don't want a guitar player, I want a bass player." I go, "What's his phone number? I'm going to get this guy to play bass." He gives me the number and I call him. Then Mick had this really thick English accent. He was from Australia, but he lived in England for three years. I go, "Hey man, my name is Tracii Guns, I don't know if you know who I am." He goes, "I saw you when you were in Guns N' Roses. What are you doing now?" I go, "I'm putting this band together. You want to play bass?" He goes, "Sure, I'll play bass." It just so happens his identical twin brother was a bass player, and had a bass. We used his bass. Nicky had this little studio, and Mick was playing with this other band a week before. Their drummer was this guy Paul Black, who wanted to be a singer. So Mick said, "There's this drummer in this other band I'm playing with who wants to be a singer. Let's see if we can get him to sing for our band." He came in and he had a big stupid black hairdo, too. So here we are, four morons with black hair. The band came together in about ten days. We had five cover songs and five originals. Nicky, our drummer, was a big punk rocker. He was in a band called The Weirdos in the

UP AN OLD GUITAR. IT MAKES ME FEEL MORE AUTHENTIC."

out our singer was a junkie. We thought, "What are we going to do?" We were about to get a deal. PolyGram goes, "Not with that guy." We had to get rid of the singer. Our manager was English, and he knew Phil Lewis in England. I knew Phil because I was a Girl fan. He came over and we liked him. In the midst of all this Mick said, "I don't want to play bass anymore; I want to play guitar." Kelly (Nickels), from Faster Pussycat, was in the hospital after a bad motorcycle accident. Faster Pussycat had just gotten signed. They had to get rid of him because they needed to do their thing. I knew Kelly from another story. I said, "He can't walk right now, but he looks just like us and he'd fit right in." I called him in New York, and he flew out three days later and stayed at Mick's house, and that was how we arrived at the band that recorded the first record.

It's like you ask somebody and they

just say yes. It sounds more social than musical.

It is in L.A. It's very social, and very desperate. People come here and it's scary. It's like you meet somebody in a bar, and without hearing them play, you say, "Let's form a band."

How did you get signed?

We had this manager that owned a clothes store called Let It Rock. He had a bunch of connections in the music business from having a high priced rock 'n' roll clothing store. He knew quite a bit of people, and we had this guy who was the drummer from the Psychedelic Furs. He got involved at almost the same time our manager did. He was producing really commercial-sounding demo tapes for us in an attempt to break some doors down. So we shopped the tape. We had already created a huge buzz on the street. We had a tremendous following. There was not a venue in L.A. that we couldn't fill, besides the Forum. We had this incredible buzz. We had A&R people coming down anyway to each show to see "what is it." A lot of people would come to rehearsals and say, "This is good, it needs work." This guy came down from PolyGram and said, "I want to sign these guys." This happened after we got rid of the original singer, so at this point, everybody knew we had this clean singer. Everything was cool. We did one show at the Whiskey, and I swear every A&R person from every label in L.A. was there. I think PolyGram signed us that night, because they were scared that if they didn't, then somebody else would do it.

Enough history. You're Mr. Guitar.

Yeah, I have a lot of guitars. B.C. Rich used to make me the little Gunslingers, which I really liked. They were like dinky Strats and had the necks made just right. I still have all those guitars. Then I started playing Strats for a while. But how many Strats can you have? I like small guitars, 'cause I'm little, and when I saw Eddie Van Halen's new guitars, I said, "Hey, that makes sense." It's a really small body, Les Paul scale neck, with all the stuff on it. I need tools. I'm with Ibanez, which is cool, because they've been there for me since day one. I've never had a contract with them—they've always given me guitars, they've always helped me whenever I needed it, and they've built me guitars in two weeks.

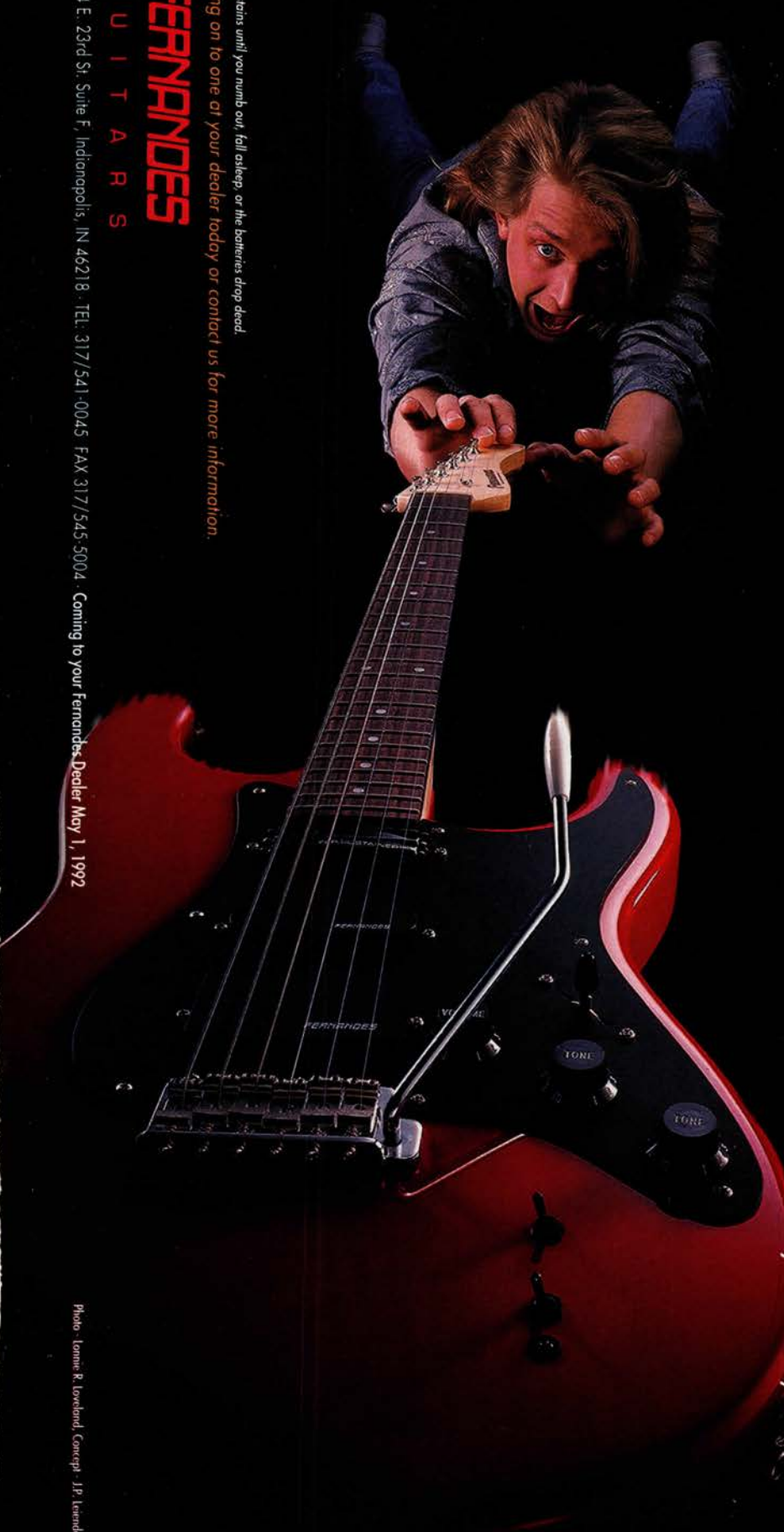
You like old stuff, too?

Oh yeah, I like all the old stuff. The only problem with the old stuff is that it doesn't hold up that well on the road. Actually, I use really ultra-modern equipment onstage because it's so reliable. I use vintage pickups and amps with EL-34's in them, so it's the same sound, it's just more reliable. All my pedals are old.

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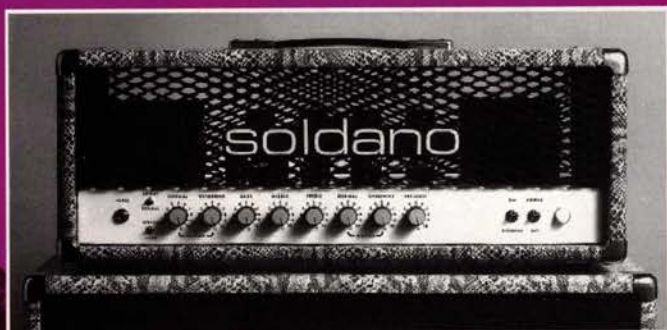


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ries, and we'd play a background atmosphere for him as he does his schtick over the top of it. Then he tells us, "Go for it fellows. Crank it up." Or "Slow down, don't play so much goddamn new age jazz music." It's 10 minutes of fun. It's mistakes, and we're all yelling and playing go-for-it things. I've got another song where I created all the drums out of sampled guitar sounds. It's a violin bow or a drum stick hitting the strings. It's playing with the springs in the back, or hitting the strings above the neck, getting screeches and squeals out of it, and then taking the samples and layering them together, slowing them down, speeding them up, adding effects to them, dealing with the compressor, and creating different drum sounds. I got everything but the snare. Warren and I were playing racquetball with my brother-in-law, who's a pro player, and he takes these hypo needles with some kind of gas, and he injects them. He hits these things at 100 miles an hour, and it sounds like God, with all this reverb in these glass competition courts. Warren said, "You oughtta sample that." So that's what I did. I got a DAT machine and a mike, and he just kept hitting it, and I kept sampling. So that's the snare sound.

What's the name of that song?

The working title is "Psycho Industrial Bongo Madness."

Are you going to do any ZZ Top kind of blues?

I want to do a blues thing with this guy out in Arizona named Big Pete McPherson, who's an older black gentleman from the south. He sounds exactly like Albert King. If I played them for you, you wouldn't be able to tell the difference. So I'd be the guitar counterpart.

Have you heard Albert King play with Gary Moore?

On Gary's second blues album they did a 9-minute jam song, and it's not going to be on the record.

What else are you planning for the record?

I did 4-tracks at my apartment, and a couple of things that I'm working on are really, like, European Industrial Punk Disco. It's intense, very funky, or dance-oriented, but in a cool way. It's not disco; it's got heavy guitar.

Are you doing the instrumental you've been talking about for years, that you've recorded six times?

No. See, there's a reason that's never worked, and I think now its time has passed. It would have been cool if, when I first came out with it, I would have done it right.

One unique thing is the contest running in *Guitar for the Practicing Musician* where you will choose a tape submitted by the readers and let

Continued on Page 129

More Fun Than A Barrel of Backup Musicians



What's the best way to get good on your axe? Practice every free moment -- preferably with other players. But you say your regular bandmates won't consent to being your musical slaves? Fortunately, there's something even better -- the Kawai GB-2, the first backup band that's always there when you need it. And it's an absolute blast to play with.

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"Musician" magazine's product reviewer Tony Scherman called the GB-2 "a really useful chops-expanding practice tool." We agree. Battery operated for convenience and playable either through headphones or speakers, the GB-2 is better than any drum machine because you have a whole band for backup. And with its controllable tempo and key change, home solo jamming is a lot more fun. Solo giggers are even using the GB-2 as a complete accompaniment in club dates.

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Well, they have this guitar called a Cabriolet. Paul Gilbert had one. I went in there with this idea that was almost identical to that guitar, so what they did is modify this Cabriolet to what I had brought in, which is a dinky left-handed Strat body, like 3/4 size, with a humbucker, two single-coils, a 5-way selector and an on/off switch. It's got a mahogany body with a

"The only way I improve my playing is by playing with the band, because that's how I play."

maple top like a Les Paul, and a really thin neck with an ebony fingerboard, and a Floyd Rose. I'm using the Duncan JB pickup for lead and Van Zant Blues single-coils in the neck and middle positions. They're handmade in Texas and they're really great.

The Duncan JB is not vintage.

No, no it's not, but the other pickups have the right sound. All my Strats had '64 pickups, because that was the only thing I could find in L.A.—pickups from 1964 Strats. Albert, the guy I know at Guitars R' Us, has a box of them. So I used those, and the closest thing I could get to those were Van Zant pickups. I use the neck position a lot, but for balls, nothing beats that JB pickup by Duncan. They're very modern guitars. They are so easy to play. Finally, I'm really happy.

Only in the last year has it dawned on me how important the relationship is between a guitarist and his guitar company.

Oh, yeah. I think it would be different if they weren't so valuable—if you couldn't have exactly what you wanted. I had Ibanez build me a guitar for the studio, for which they had four days notice. It was a Strat with an unfinished maple neck and I used it in the studio. It's super-low output, so it really sounds like 'just' guitar. It doesn't sound like any overdrive, or anything like that. That's the only modern guitar that I used in the studio. Other than that, I used my '62 Strat, which is my favorite Strat. I use that all the time, and I have the guitar I bought in New York last year, which is a 1960 reissue Les Paul, and I used that a lot for the bite kind of stuff, right through a Marshall. But no, I don't use any modern stuff in the studio. That's because it's just sitting in one place, and it's not gonna go anywhere,

and nothing's gonna fall down and break.

That's true of everybody.

Probably. I bet Steve Vai and Joe Satriani use their guitars in the studio.

But theirs are modern. You don't think of Joe Satriani as picking up an old guitar.

Exactly. For me, I just get closer to my roots when I pick up an old guitar. It makes me feel more authentic. It's all psych, you know what I mean? 'Cause I can use anything. I might even use my new guitar on our next record. It depends, because I love them so much, but I'll tell you something: I also play a Gretsch, and I pick that thing up, man, and it's a whole different world after playing these guitars—the sounds and stuff. I just got it. I use it on "Ballad of Jayne" live, and it sounds cool, man. I was using it through a Vox AC-30, but the Vox went down. It's the only old piece of equipment that I brought on the road, so of course the second night it went down, and it's been such a hassle trying to figure out what's wrong with it. We figured out what's wrong with it. Now we've just got to get the parts.

Other than that, it's Randalls?

Their new rack-mounted tube head. Last year I was using the Fender Dual Showman. The problem with the Dual Showman was you had a lot of mud in the low end, and these Randalls have the same Fender high end, that nice, warm high end, and then they have the serious Marshall chug down low. They're really super-cool. The guy that makes these amps for Randall is the guy that made all the later model Fenders, and he had something to do with Rivera, too, which are all good amps. The thing I like about the Randalls is they've only got five control knobs. It's like, "Okay, I don't need that much mid today," and that's it. They're very reliable.

Again, not for the studio, just for live?

Yeah, just a live thing, 'cause in the studio, man, you record either out of a JCM-45 or a JCM-800. I do use a Randall in the studio, but it's not for that kind of tone. I use an old solid state one. You can get the most amazing clean sound out of the amp. It's ridiculous. It sounds like glass. It hurts! I used Boogies, and I brought all my old Fender amps. I didn't use most of them. I had them there, they looked good.

You have told me you approached Hollywood Vampires with a different attitude. What did you mean by that?

I get older, and I get mellower, and little things become way more important, like the balls-out things and the workin' in the studio. I'm just not into it. I do it, it's boring, I've done it so much. Everybody else has done it so much. I wanted the drums and the bass to be predominant in the mix to get a great rhythm sound. We really paid attention to the recording technique. We recorded on 16-track analog tape just

because the tape's thicker, and you can get more frequency response, low end and high end, without any compression. It's two-inch tape, but it's 16-tracks. So each one's a little bigger. And we run the tape at 15 i.p.s., so it's real slow, so it's ultra-warm. It's a little noisy, but when you record everything as clean as we recorded it, it doesn't matter. I don't know if you've listened much to the record, but there's no distorted guitar on it. There's overdriven guitar, using tons of volume and stuff, but nothing's distorted on the record.

What's the difference between distortion and overdrive?

Overdrive, you're really getting the amp's natural warmth, and it appears to be an overdriven sound, but all it is is just the relationship between your pickup and the speakers. There's so much volume coming in between. I always record in the same room with the amplifier.

Oooh! One of the few!

Well, I have to, 'cause I like to feel the pick coming from the speakers.

You can't get that in the control room?

Not really, because you have to EQ. Even though you're using the best Telefunken mike made, those speakers don't sound like Celestion speakers, so you've gotta EQ a bit, and you're never hearing exactly what you want.

That means you record with headphones.

Yeah, around my neck, cranked, just drums, and I do it like that. It's not very orthodox, but it really works.

Even in the live monitors, guitarists usually tell me they only have drums and vocals. Nobody has the bass in the monitors.

Oh, no. God, no. What do I have in my monitors? Phil (Lewis), that's it. I don't even listen to the drums. Drums are behind me, the bass drum's right in my ass. I don't like monitors. I don't like any of that stuff. I wish we set up on the floor and my amps were two feet behind me.

I think there's something really missed by that. In a bar you never had monitors. You had each other. You're standing next to each other, you hurt each other, you have to sweat, and now, it's like somebody could be 50 feet away, and you get them through the monitors. Somehow it's like playing in the studio.

Oh, yeah. It's so weird, and to make matters worse, my amp and my cabinets are in this cage in a weird setup, and they're five inches off the ground, and I can't feel it on the floor. It's awful, man! Especially for feedback, 'cause a lot of the feedback comes from your feet being on the floor, your amps being on the floor, and this real feeling of vibration. When you're standing 100 feet away from an amplifier that's off the ground in a huge room, the kind of feedback you get is, 'Eeee.' It's awful!

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Going back, we were talking about distortion and overdrive.

Distortion is something that you can control. It's something that you have a little pedal (Boss Super Overdrive) that says 'Distortion' on it, which I use live. My live sound is completely different from the studio sound. Distortion is something that's a cheater. It helps you, it makes everything comfortable. It's like a big mush. It's great for sustain. It's great when your hands are tired and you want to play as many notes as you can as fast as you can.

And no one knows the difference!

And no one knows the difference. Delays come in handy, too. But in the studio, I practiced a lot before this record, which is something I don't generally do before we record. My picking technique was very precise and clean, so I could get away with it and not worry.

Any rack stuff?

No. I did buy some rack stuff. I don't use it, though. I got the Digitech GSP 21. It's a guitar effects processor which sounds like a million things. It sounds really cool, but when you walk out onstage it sounds small. Every year I've tried putting a different rack together, and it sounds great at home, especially through two 2x12 cabinets.

How did you decide to practice for this record?

What I did all through rehearsal was play a Stratocaster with a wah-wah pedal through a Fender Bassman, period. Talk about a chore? We'd play some of the old stuff, and that's how I got better. You can't cheat when you're playing something that everyone can hear. We had four months of preproduction, so that helped me a lot. When I'd go home, I'd practice through a Champ with a Strat. That was it.

Practicing the songs, or practicing guitar?

Guitar in general. I was playing as fast as I could, playing as mellow and bendy as I could, and trying to get as much sustain as I could out of my hand, and really using my right hand a lot. Most guitar players, especially today, have a tendency to let their left hand do a lot of work. On "Crystal Eyes," which is really intricate, especially the last line of the solo, I couldn't have done that last year. I care a lot now, for some reason (laughs). I don't know why, but I do.

This was not always the case.

I remember reading an interview you did with George Lynch and Vito Bratta. One thing that stuck out in my mind was one of the guys goes, "When you wake up in the morning, do you force yourself to practice, or do you get up and practice every day?" One of them said, "Sometimes I've got to force myself to practice." That really struck me. Why would you force yourself to practice? If you don't want to practice, you don't

want to practice. But that's another side of guitar playing. Those guys really want to get good. They really want to get to that point where they are invincible. At any given time they are fluid, and they can walk up onstage and do that certain scale where every note has to be picked out perfectly. I thought that was really neat. They are of a different frame of mind than I am. Before this I didn't ever practice for the sake of practicing. I practice when I'm in a mood. It was, "I want to play some blues right now." That doesn't necessarily mean I'm going to improve my playing. The only way I improve my playing is by playing with the band, because that's how I play. Like the song, "I'm Addicted," is the exact opposite of what Lynch would do on a record. He wouldn't do that. He would sit down and there would be a part

"L.A. Guns is a family, and to me, it's like a family business, and Contraband was like cheating on my wife."

behind it and he would change keys and do different things. It would be really cool. That's his kind of thing. Whereas a guy like me likes to do things like "I'm Addicted." If I were to do a solo guitar thing it would be so off-the-wall. It would have to be ridiculous, and it couldn't be boring. That thing, like what George does, tends to be kind of boring, but not because what they're doing is boring. There are so many people following what they are doing, that you've almost heard it before they did it. You've heard some guy on Shrapnel with a solo record out. I listen to a lot of that stuff to see if anybody has anything to offer. I hear a lot of that Tony MacAlpine stuff. He is one of the best at that. I dig the fact that you do interviews with two unrelated guys talking who have a lot in common.

Now that it's over, how do you feel about Contraband.

I really liked what it was, and why we were doing it. It seemed to get bigger than I thought it would, and for some reason it wasn't fun anymore. It's turned into a job. It never was intended to go on tour. It was intended to do videos, make a record, take a couple pictures, do some interviews, and then they got us trying to do acoustic sets here and there. That's not

why I got into it. I wanted to play with Schenker—I wanted to do a record with him. I wanted to say, "I played with Michael Schenker, check out what we did together." Period. And that part was great. It was fun. I got a band! I got a band that I work very hard on, that I enjoy working on, and, you know, L.A. Guns is a family, and to me, it's like a family business, and Contraband was like cheating on my wife.

L.A. Guns has had a slow build to success. The albums slowly go gold. In a past interview we were talking about Cheap Trick, and you said, like them, "We're everybody's third-favorite band. We don't have to worry. We'll make it on our own, we won't be dependent on going up so quickly we could fall."

It's true. Actually, we've had good growth, which is kind of nice. The first one eventually went gold. The second one went gold. We're stumbling toward platinum. It's like 920,000. It's at that stage where we're all going, 'C'mon, c'mon!' It's the right amount of success for me. It's successful enough for me to go in this time and go, "Well, let's just make sure the songs are pretty cool. Let's do what we want and see how it turns out."

Why is this different? Did you not do what you wanted on the last one?

Yeah, we did, but that "Ballad of Jayne," man...everybody wanted it on the record, and it's a great song, and it's cool, it's bluesy, whatever, it's country, it's all those things. But at the time we were a heavy metal band. We really were, you know what I mean?

So that is an albatross?

To me it is. It's the song everyone wants to hear when we play live, and that's cool, it's great, but at that time it's not what I had in mind. It's way cooler now than it was then.

It's like Extreme having a hit with "More Than Words," or Mr. Big with "To Be With You."

Exactly. That's not what they intended to set out to do. I love the song, and I wish the Rolling Stones would have recorded it. I'm sure they did (laughter), but the thing is, I've gotta play it every night.

You're lucky. There are a lot of bands that have to play their whole set the same way every night for 20 years.

Yeah, that's true. I feel very fortunate about the amount of success and the doors that particular song opened for us. I didn't know I was gonna be an old fart this year and write songs that opened the door for stuff like this.

Do you think Hollywood Vampires is that different?

I do, personally. I don't know if people will listen to it and go, "Wow, this is really different." It's a lot different to me, because I know what I had in mind when we did this. I had in mind classic rock, because



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back home all I listen to is KLSX, which is everything from Allman Brothers to Hendrix, Doors and Zeppelin.

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"It's Over Now."

Everybody always says, "The song is what counts."

It's pretty much true. Even being a big fan of guitar players, if the song wasn't happening, I can't listen to it over and over again. It's weird. Except Derek Frigo when he was about 16—he was playing stuff on guitar, man. He did some cool shit back then. Eddie always had songs, and

"Some Lie 4 Love" was a Who kind of thing, with big, ringing, clean guitars. The solo section in "Kiss My Love Goodbye" is real Queen-ish, or David Bowie-ish. "Here It Comes" is like a cross between "Ball of Confusion" and "Whole Lotta Love." "Crystal Eyes" is like Moody Blues to me. "Wild Obsession" is like Robert Palmer. "Dirty Love" was the first piece of music I brought in for this, and that's one I wanted to be very heavy. "My Koo Ka Choo" is "Heartbreaker Part II" by the Stones. "It's Over Now" is the Allman Brothers. "Snake Eyes" is rockabilly. "I Found You" is a beautiful '50s love song, and "Big House"

"I figured if we didn't do anything trendy on the record, then it would be around a lot longer."

Hendrix always had great songs.

Hendrix and Eddie seemed to have the whole thing. They were beyond guitar players. Guitar players dug them for all the right reasons, but everybody else dug them for all the right reasons, too, and that had nothing to do with that.

Right, it's true. Brian May's the same way. I always thought that Queen really had it together.

No band ever sounded like Queen, no matter how influential they were.

Yeah, it's true. That's what I like about the Big F. That's the first guy I've ever heard make an attempt to sound like Brian May, and kind of does. It's pretty cool. As much into Hendrix as I am, I don't sound anything like Hendrix, unless I want to, and when I do it's stupid, so I don't do it. That's why I like John Frusciante from the Peppers, 'cause he can get away with it. He is so Hendrix, but he's so young and aggressive and white that it kind of makes it okay for some reason.

So now you must enjoy a Poison record!

Hmm. It's funny. There's two bands in this world I really respect, and one is Poison, and one is Metallica, but I'm not a real big fan of their music.

What does "respect" mean?

They're really sincere about what they do, they've really worked hard at what they do, and they've had great success at what they do. I really respect that. It's hard in this record business, and they have been able to crack the business and really be sincere about what they do. I can recognize that. And they're very nice people too. A lot of times you find people so caught up in themselves.

So now you're trying to write an Allman Brothers-inspired song. What other bands had specific influence on a particular song?

should have been on *Zeppelin I* (laughs).

That's interesting. Classic rock can re-influence people. With the radio and MTV, almost anything that ever was, is.

Yeah, exactly. I figured if we didn't do anything trendy on the record, then it would be around a lot longer. We just played the songs and recorded the instruments as real as we could, meaning kind of direct to tape, with not a lot of effects, not a lot of overdrive, not a lot of ridiculous vocal harmonies. Those big vocals don't really work for L.A. Guns, as evidenced by the couple of things on *Cocked and Loaded* which didn't work for us live. For "It's Never Enough" we used samples, and it sucks. It's a drag. I'm trying to get what I consider to be a real band sound. Something that is not like, "Wow, did you hear that guitar sound?" There's not a lot of shock value on this record. It's more song-oriented and tasteful. A lot of holding back, a lot of just doing the right things in the right places, and it's very listenable. All the stuff that I like is real listenable. Even Steve Miller Band stuff is pretty cool.

A lot of people I know will stop listening just before they make a record so they don't get influenced by something else.

I don't think I'm that inventive to be able to do that. I'd be scared to do that. I don't know what would come out. I always have to listen to a ton of music. On *Cocked and Loaded*, I listened to Van Halen's *Fair Warning*. I listened to one of the solos on that over and over before I did the "It's Never Enough" solo, just so I could get a real choppy kind of feel going. I think "Unchained" might have been the song. I listened to a lot of Queen, man. I still listen to Queen a lot, and I like Big F. The guitar sound on Big F doesn't change much on the record, but it's kind of dry and affected at the same time. What I mean by dry, there's not a lot of reverb and echo, but

there's a little bit of harmonizer on it and a little bit of slap on it. They jam a lot and I love that. I recorded a 15-minute oud solo for this album. It's really weird. There's some intense shit on it. It sounds like Sandy Bull. Mellow, then intense, then mellow. I recorded some blues. We recorded a lot of stuff.

The oud solo is not on here at all.

No. It's part of a record that I'm doing. I have a band called the Tracii Guns Thang, but I don't want to talk about it yet.

Is it a real oud?

No, for the oud thing, Michael James Jackson, the guy that produced *Hollywood Vampires*, got me new strings for this old Gibson classical guitar I have, and what we did was use a basic "Black Mountain Side" kind of tuning.

DADGAD?

Yeah, but one of the strings is different than "Black Mountain Side." I think the B string is different. Anyway, this Michael Jackson guy is into that stuff, and sometimes I play with a little Arabic flavor here and there, and he goes, "Hey, you can do that stuff. Listen to these tapes!" And instantly I got all these ideas. On "Over the Edge," before the solo kicks in, I'm doing this simple Sandy Bull kind of stuff, but it's really effective. So with this oud thing that we did, he brought an oud in there, and I looked at it and went, "What am I gonna do with this thing?" So we got this guitar to sound like the oud, and obviously it's a lot easier to play, because I play guitar (laughs). It sounds really cool, man. You kind of feel it puts you on another planet. It's my favorite cut.

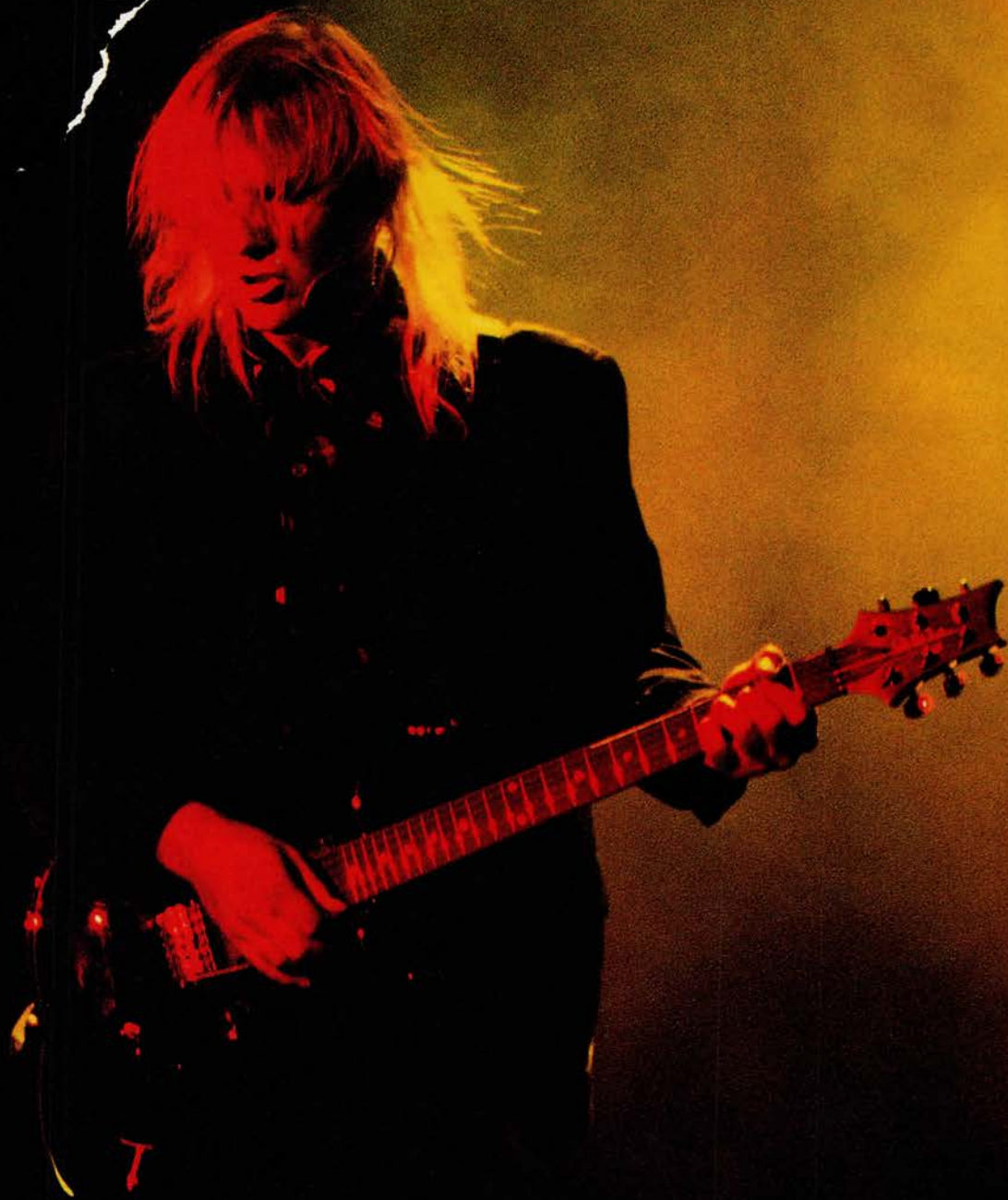
Why is "Over the Edge" the best cut on this record for you?

The drums are predominant, the bass is predominant, and the way the string sections were arranged with this guy, Kevin Savigar. This guy is a genius!

Did you know you wanted a string section?

Yeah, I did. This song started out as an acoustic guitar song. A blues song kind of thing. We built it together, man. That's the ultimate heavy metal song. To me, Led Zeppelin's a real heavy metal band. That's what I consider heavy metal. Big riffs, and then on the other side, being able to be real soft and nice. When I was growing up, that was the only heavy metal I would listen to, and my mom called it heavy metal, so that's what I relate heavy metal to. It's got the anger, and the aggressiveness, and the low end which really makes people move. Then it's got this nice vocal over it, about something that's aggressive, but it's presented nice, and then the guitar solo. I thought it out, and it's real David Gilmour-ish, which is nice. It's something I've never done before on a record. To me it just has all the right elements. It's what I like to hear. ▀

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Alex Lifeson

Randy Rhoads



A GUITAR EXCLUSIVE

August 14, 1981 was a busy day for me and, in hindsight, it was an historic one as well. In the afternoon, I drove out to Long Island and spent time with opening act guitarists Steve Clark and Pete Willis. Just before Def Leppard took the stage, I spent 45 minutes meeting Ozzy's new guitarist, Randy Rhoads. I remember listening to *Blizzard of Ozz* and thinking this guitarist is great. He is fluid in his technique, brilliant in his construction, hot as they come on the passion level and an out of the box stylist. In the time it took to play one side of an album, I had a new favorite guitarist. Over the years I've found that my worst interviews were with those players I admired most. I seemed to spend the whole interview letting them know that "I got it." I understood their playing. I'm on the inside, "their biggest fan." This fawning attitude wastes time and usually confuses the person I'm interviewing. I met Randy Rhoads for the first time that August evening in the guitar warm-up room at the

Nassau Coliseum in Long Island. I started out gushing all over him. At the time I felt I probably talked too much and didn't ask enough questions. But the tape of our conversation showed otherwise. Randy was quiet, attentive and we got along quite well. Some things he said that night confused me because they were so unique. I couldn't fathom that he

never owned a stereo. I didn't understand, at first, that they recorded *Blizzard*, toured Europe, came back and recorded *Diary*, and then toured the states for *Blizzard*. And I was taken aback by his slightly English accent.

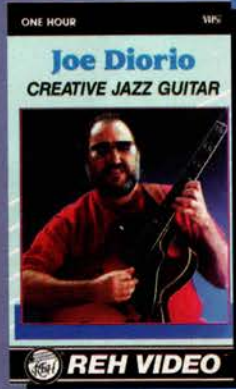
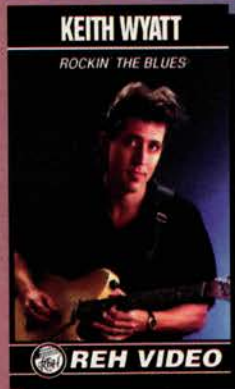
The end result of this first meeting was that we became friends and would speak again from

time to time informally on the phone. What you have before you are the two formal interviews I did with Randy Rhoads in their entirety. They never have been printed before in this manner and, to the best of my knowledge, were the only interviews Randy gave that concentrated on him as a guitarist.

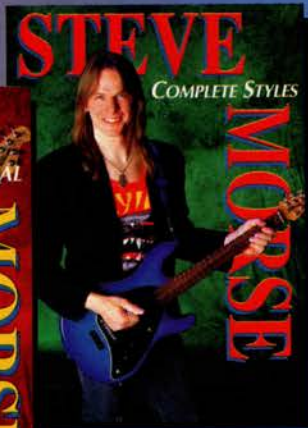
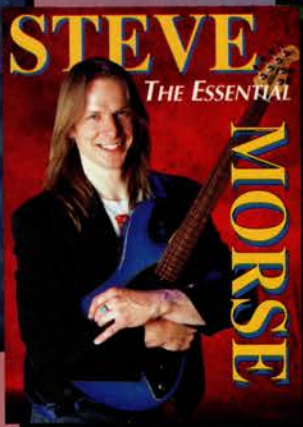
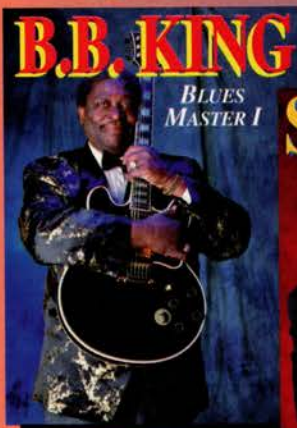
A Rare Interview with The Unrevealed Randy Rhoads

by John Stix

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Rarely do I hear someone on first listening that knocks me out.

Thank you, that's great. I've been playing about 18 years and I started to get a style when I started teaching. People wanted to learn everybody's licks, and at first it was okay. Then I thought, 'Wait a minute, you've got to get your own style.' So I started combining what they wanted to learn and just a bit of technique. You hear so many different people every day, you find yourself in it, if you can understand that. You're teaching everybody's licks all day. I never did that, because I never had a stereo. I never copped licks off records. I started when I was really young, when I was 7. I never got to cop records because I didn't even have a record player. So by the time I got to teaching, I didn't want people to carry on doing that too long.

Where did you get your licks from?

From playing.

Before teaching, you must know what you are about to teach.

I'll tell you something, I learned more than ever by teaching. They come up with progressions and ask what kind of lead could I hear. I'd have to keep reverting to the scale. Sometimes they'd come up with questions I couldn't answer, so I'd learn licks. Every day, from every student, I'd learn something. I'd learn so much, it was great.

You must have had your scales down, and known chords.

The thing is, I knew a bit because I'd been playing a long time. I started out just showing kids rock, and some group stuff, until I finally realized, 'Wait a minute, they've got to be learning something.' I started to get a lot of students, and I thought, 'I'm gonna have to get them to learn.'

One way I learn is that in order to share something, I have to have it clear in my own head.

That's right. You notice when you cite it to the student, it clicks in your head. Then you answer another problem you've been trying to figure out.

How and why did you start playing guitar?

I always loved it. I started with an old beat-up Gibson acoustic.

What was the dream? Who did you want to be?

Nobody. To this day, I don't have a guitar idol. I have people that are my favorites.

You picked up the guitar without saying, 'I wish I could join the Who?'

When I started liking rock, the only idol I had was Elvis Presley. I thought he was the greatest. I didn't realize what lead was all about at that age. I was too young to say, 'Oh, he plays great.' I started at 7 and I'm now 24. Another

thing is, I tried lessons off and on, but I couldn't stick with it. I didn't have the patience. When I went back in my teens, I took classical. It did wonders for me.

Sounds like you didn't have rock 'n' roll dreams at all.

No. I'll tell ya, when I was 12 and 13, I started jamming, and then I said that's it. I want to do this for real. When I first got up and played in front of people, it was a fluke. These guys in Burbank used to jam on a mountain. I thought, 'I want to get up and play.' When I first did, people started clapping. I was blown away.

Jamming on blues scales?

Yeah. I started out, and I took some lessons. A friend showed me the beginning blues scales, and that sort of showed you how you connect the barre chords to a little scale. From then on, it just adds on.

But you never listened to that stuff?

No. To be honest, that's a frustrating way to learn anyway. What are you gonna do with it if you learn a lick? How are you gonna use it in your songs?

You didn't go through an imitation/innovation stage? Most people start with imitation.

To be honest, I wish I could agree with you. Even now, everything happens so fast in this band that I haven't had enough time to really think what I want to do. For instance, I do a solo live, and I do a lot of these things that Eddie Van Halen does, and it kills me that I do that. It's just flash, and it impresses the kids, and I'm trying to make a name as fast as I can. I wish I could take time and come up with something that nobody has done. But unfortunately, it will take me a few years.

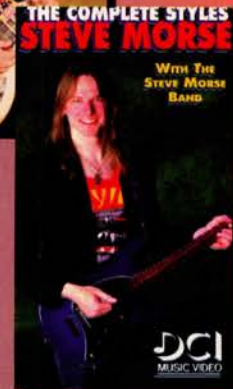
Can you do something you're proud of?

I can't. We tried to. Now what they want to do in the show is a five-minute piece where Tommy (Aldridge) gets to do a bit of a solo and then I do. Five minutes between the two of us is not very much time. Also, the kids that we play for aren't interested in musical expertise. If I sat down and played some classical, besides those that were interested in the musical side of it, with most of the kids, it wouldn't impress them. They're head-bangers. Ozzy has an incredible following with his audience, and most of his kids want non-stop. I experimented with a few things and tried to get some classical things in, but I really couldn't get it in with this set. It's not time. It calls for flash. It's very heavy and everything is very powerful. The solo features are only to show off Tommy and I. At the same time, they're not supposed to represent anything like, 'This is what I can do.' It's just a quick flashpot going off.

Were you in bands at 13?

Not to speak of. My first real band was

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called Quiet Riot. I was 16 or 17 when we started. Before that it was just friends.

Are you without influences?

No, but I have a lot of influences from everywhere. It's hard to pinpoint. I like a lot of classical. I like a lot of blues rock.

Why classical?

I just like it. I think it's a real technical thing.

Are you an accomplished player?

No, I wouldn't say that at all. Again, I never had the patience to go through it. I wish I could be good.

Your left hand sounds so fluid. Are you a big practicer?

"I learned more than ever by teaching. Every day, from every student, I'd learn something."



I used to play constantly. In fact, I couldn't put it down. Now that I'm out there, I practice less than I did because I don't have the time. I can't sit down in a hotel room and practice.

Did you work hard on the hammer for the left hand?

No, it just came because I always jammed with friends, always taught. I always played in my bedroom. It also came from teaching. I taught 8 hours a day, 6 days a week. Every half hour a different student.

How old?

Every age. I had little kids, teenagers, even older people. When you sit there and play all day long, you're gonna develop a lot of speed.

Are you still a good reader?

I can read, but I have to look at it, think about it, and then play it. About the third time, I can read it.

How do you relate the heavy metal flash to the classical?

I think it's great. It's been going like that for a long time, like Deep Purple. I think that's very classically-influenced. It's heavy, but it's a way to bring melody in it, too.

Is it incongruous to play hard and heavy, and then classical?

There's an answer to that. Most heavy metal is in sort of a minor tone. It's not

very melodic in nature. So you can use a lot of minor in your leads, which automatically is very classical. The more you stem out from that, the more you find a lot of notes or chords, like diminished. You look for sounds that will match that, and most likely it will sound sort of classical.

Historically, rock musicians dislike classical and vice versa, but so many of the classic hard rockers, like Beck, Page and Leslie West, all played beautiful acoustic pieces.

There's just so much feeling you can put into it. Leslie West was one of my all time favorite guitar players. I loved his feel. He

used a lot of classical. I can feel he's really into it when he does those little classical lines. It's melodic but mean. Beck is also one of my favorites. They're not idols, but I really like their playing. Beck and Michael Schenker—he's very classical.

You were teaching up until this band with Ozzy?

Yeah. We were in a band called Quiet Riot. Rudy was in it as well. He was the bass player. We used to gig pretty often in L.A. It was all originals. We had two albums in Japan, on CBS/Sony. After teaching, I would also rehearse and do gigs with this band. I was busy playing a lot. I got this offer, and since then, I went.

How did this offer, as you call it, come up?

Strange enough, one of the bass players (Dana Strum) in a local L.A. band auditioned for Ozzy on bass. They were looking for a guitar player. He was using this guy from L.A. for a while. Apparently Ozzy went through every player in L.A. I never even knew about it. I never looked for auditions or gigs. I was stuck in a rut.

Did you think Quiet Riot would be the band, or were you just excited to have an album out in Japan?

It was more something to do. I guess I thought Quiet Riot would make it, but now that I'm away, I knew it wouldn't. I

hate to say that. It was kind of like I was growing up at the time and didn't know it. There's a lot more room for guitar in this band than in Quiet Riot. So Ozzy auditioned a lot of guitar players, and this guy called me and said Ozzy's heard everybody and he liked my playing. He said, "You should go down and audition." At first, I said, "I don't know, I couldn't do that." I thought I would hurt my band.

Did you like Black Sabbath?

I wasn't a big Sabbath fan, to be honest. They were great at what they did. Obviously they did it well, and made it huge. I respect that. Let's not go into it,

but I wasn't a big fan. So anyway, I was kind of wary about auditioning, because I'd never been to an audition. When I did come down, he said all these guys had Marshall stacks and Echoplexes. I brought a tiny practice amp. I started tuning up and he said, "You've

got the gig." I didn't even get a chance to play, and I was in a recording studio with no musicians to jam with.

You didn't even play?

No, I just tuned up and did some riffs, and he said, "You've got the gig." I had the weirdest feeling, because I thought, "You didn't even hear me yet."

Why do you think he gave you the gig?

I don't know. Possibly he knew a certain sound he was looking for, and all these other players tried to show off too much. I didn't get a chance to show off. I just started making a few harmonics, and maybe perhaps it was my personality, because I was really quiet and everybody was too outgoing. I still don't know.

You got the gig, and how soon afterward did you do the album?

Within a few months I went over to England.

Are you happy with what you have on *Blizzard*?

I really am. It wasn't planned out. It was very day-to-day. If we were into it, we would do it. If we weren't, we wouldn't, because none of us knew what we were looking for. We were just thrown together. Whatever came out was purely inspiration.

There's a lot of great playing on there.

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Any favorites on the album?

"Revelation" is my favorite, and "Mr. Crowley." Both of those have much classical in them. They're my favorites because of that.

Do you have an approach to solos?

Yeah. I think about the keys, the scale for the key. I map it out in theory and then think what feel I want to use, and what key I have to do it in.

How much of the music is yours and how much is Ozzy's?

It's both of ours.

Does Ozzy play an instrument or write?

No. A lot of times it's a combination of a melody he has and a riff I have that fit. That's the truth. He's humming something, and I'd go, "I have a chord progression that will go with that."

Give me an example.

"My weakness is insecurity, I don't go up there every night with a lot of confidence."

"Goodbye to Romance," for sure. "Mr. Crowley" was another one. A lot of other times I'll be sitting practicing, and he'll go, "I like that riff—can you remember that?" Naturally I never can, so we'll do it right there and build a song out of it.

Do you live in England?

No. I did for two years, because I had to go over there. We've done two albums. I've been away from home for a long time. I've only been home like two weeks at the most.

When this started, how old were you?

Twenty two.

Did you work on your sound?

In the studio? No. I didn't have a clue what sound to use. I used to use an old beat-up Peavey amp and a ripped bottom. When I got to this level, I didn't know. I knew Altec speakers. I used to use them. I used a Distortion Plus and an equalizer. I just boost everything up real high and crank it. I think half the sound comes in the way you play.

How would you describe the way you make your sound?

If you practice with a lot of muting, if you go out onstage and do it loud, you've got sort of the same sound. I think a lot of technique is in the hands. A lot of the harmonics. It's hard to explain.

Give me a short guitar lesson. What helps your technique?

I used to have my students practice hammering up and down the neck, going through all the frets with the four fingers

and picking each string once. Going from the first fret, all the way down the strings, then up the next fret then down the next. If you do that every day, you build up a lot of strength.

Do it with the amp on?

Do it clean. Don't do it with the fuzz. That's cheating.

What about for the right hand?

I always practiced a lot of double picking. Not so much trying to be a flash picker. Take a few notes and play them normal, and then try to syncopate it by alternating the strokes. I used to do that a lot, too. The main thing is to take it as it comes. Don't try to do too much too soon. Just get to know your own style. It's important.

You still have to push yourself.

Oh sure, you can't be lazy. You have to want to play. You have to love the guitar. I did. As a matter of fact, I was afraid of competition, because I thought every-

body was better than me. It was so close to me, I would think anybody's great. Therefore I couldn't cop any licks. Because I would be copying from everybody. I just learned it on my own.

Are you better now than you were a year ago?

I've gained a lot in experience, which comes out in my playing. A year ago I was probably more in practice from all the teaching and gigs and stuff. I had more time to practice. But my styles have changed now. I've learned more about playing live.

Let's talk guitars.

I've got a '64 cream Les Paul and a '57 black Les Paul with three pickups. The Flying V was made by Carl Sandoval. He used to work at Charvel and he went off on his own. He made it for me. It has a DiMarzio Distortion Plus on the treble position and a DiMarzio PAF in the bass pickup. The only one of the three I wasn't playing was the Charvel. That one he made for me after I joined Ozzy. The Charvel has the Seymour Duncan Distortion pickup.

What's the switch on the Charvel?

That's just a toggle-switch for the pickups. The Charvel has a Charvel everything. The Flying V has all Fender parts. The Gibson, everything's stock, but the machine heads are Schaller. I have a Les Paul in the SG shape with gold pickups and a Bigsby tremolo. Charvel just made me three new guitars. One is my own

design plus Charvel's, which hopefully might turn out to be one of my main guitars. There's no tremolo on that one. He's making one as an experiment with a Floyd Rose. I found this guy in England who sets up tremolo arms. You don't need Floyd Rose. I just stumbled upon him. It's so close to a Floyd Rose. The tuning is real good on it. If the guitar is set up right in the first place, Doug Chandler can do wonders with it. I was so amazed about how good it stays in tune. He did it to my white Charvel. Tremolo to me is so old now that I'm trying to not get too into it. The first thing a kid does now when he wants to learn guitar is go get a guitar with a tremolo arm and go back and forth. Used properly, it's great, but I don't want to get it too much into my style. I'd rather use a tremolo as an addition to what I'm doing than make noises with it.

What do you look for in a guitar?

Small frets. I can't play the big frets. Every other guitar player I know has big frets. Every time I have a guitar made or buy a guitar, I have really small frets put on, almost acoustic wire.

You like the double-coil sound?

Yeah, but I love the Strat sound. I'm looking for an old Strat now, but not for live. In a trio, for what I need to hear, it's not fat enough.

Strings and picks?

I use regular GHS strings. In England I use Picatto. I don't use light gauge. It's .010 or .011 and medium picks. I like GHS strings because they have a real metallic sound, to me.

Boxes?

MXR Distortion Plus, MXR Equalizer, Crybaby Wah, MXR Chorus, MXR Flanger, Korg Echo.

Do you practice playing with the gadgets?

No, because I don't use them that much. I use the distortion a lot. I used to use them more, because I had time to learn what I wanted to do with them. But I don't need them much with this band. It's really pretty much down the plane.

Do you use a wireless?

I tried it once, didn't like it and haven't tried it again since. It was a Schaffer. I'm not against it. Because I didn't like it, it was no big deal. I've never been bothered by a guitar chord. I've used them so long, I could never think, "I do need to get rid of this chord."

Do you ever feel you overplay because it's a trio?

No, in fact, I think I could do more. I'm still learning my way on the big stage.

You don't feel a big burden because you're the only harmonic instrument?

No, not at all. We do have keyboards, on the side, that fill little bits, but it's only on

Continued on page 144

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

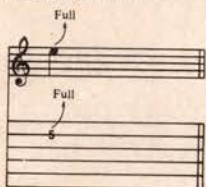
5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



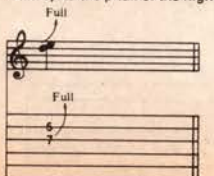
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



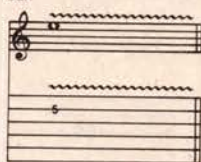
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



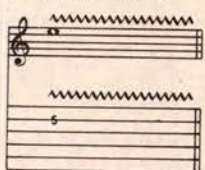
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



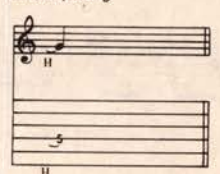
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



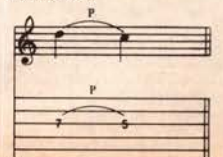
SLIDE: Same as above, except the second note is struck.



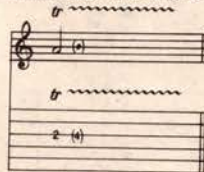
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



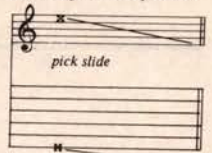
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



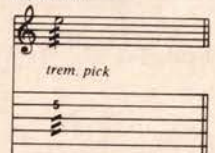
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



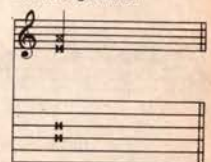
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



As Recorded by Queen
(From the album A DAY AT THE RACES/Hollywood Records)

(From the album A DAY AT THE RACES/Hollywood Records)

Tablature Explanation page 111

A5 A6 G D Csus2 G/B E5 E6 D5 E5 (type 2) Gx A Asus2

Moderate Rock ♩ = 132

Triplet feel (♩ = ♩ ♩)

Triplet feel (♩ = ♩ = ♩)

Intro *Gtr. I-Rhy. Fig. 1 $\frac{1}{2}$ 3 $\frac{1}{2}$ 3

f *let ring* *p* *p*

G5 D Csus2 G/B

2 2 2 2 2 2 3 0 2 2 2 2 3 0 2 2 3 0 3 3 3 3 3 0

p *p* *p*

*Doubled by another gtr.

w/Rhy. Fig. 1 (2 times)
A5

Oo, _____ yeah. Oo,
(steady gliss.)

1st Verse

(steady gliss.)

1st Verse
w/Rhy. Fig. 1 (2 times)

yeah. Get your par - ty gown. an' get your

yeah. Get your par - ty gown. an' get your

pig - tail down. an' get your heart beat - in', ba - by! Got my tim - in' right, - I got my

act all tight, — it's got — to be to - night, my lit - tle school ba - by.

Rhy. Fig. 2

P.M.

9	9	11	9	9	9	11	9
7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0

N.C.

Chorus

D5 D6 D5 D6 D5 D6 D5 D6

Tie your moth-er down, tie your moth-er down. Lock your

*Gtr. II

Rhy. Fig. 3

Gtr. I

P.M. P.M. P.M. P.M. sim.

2 2 2 2 3 3 4

0 0

7 7 7 7 7 7 7 7

7 9 7 9 7 9 7 9

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 0

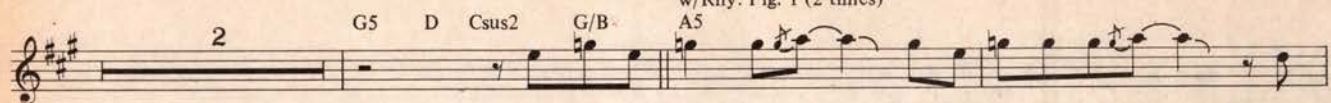
*Gtr II plays quarter notes on beats 2, 3 & 4.

dad - dy out of doors, I don't need him nos - in' a - round. Tie your moth - er down, tie

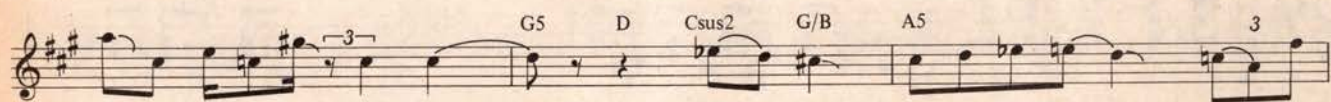
— your moth-er down. Give me all your love to - night. ³ (end Rhy. Fig. 3)

*T = thumb

2nd Verse
w/Rhy. Fig. 1 (2 times)



"You're such a dirty louse, go get outta my house!" That's



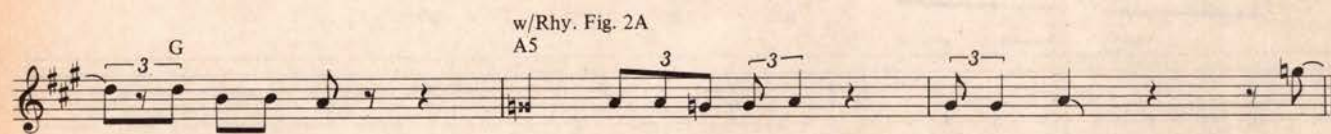
all I ever get from your, oo, ah, family ties. In fact,



I don't think I ever heard a single little civil word from those guys. But, y'know,



I don't give a light, I'm gonna make out alright. I got a sweet-heart hand to put a stop



to all that, uh, s-nip-in' an' grous-in', right, all night! Tie



your mother down, tie your mother down. You take your little brother swimmin' with a brick,



that's alright! Tie your mother down, tie your mother down, or you ain't no

Yeah, yeah.



friend of mine. Oo, no friend of mine!



The musical score for "The Wind" by George Gershwin is presented in two systems. The first system is the piano introduction, and the second system is the guitar solo. The key signature is D major (two sharps), and the time signature is 3/4. The piano introduction features a melody in the right hand and a bass line in the left hand. The guitar solo is a single melodic line. The score includes various musical notations such as chords, accidentals, and articulation marks.

Guitar solo II - George Lynch
N.C.(A5)

P.M.-----4

P.M.-----4

[illegible]

8va-

1/2

(A5) loco

(trem. pick-----)

12 15 13 10 13 16 19 16 19 16 19 22 24 24 24 24 24 22 20 19 12 17 12 13 14 14 15

musical score for "The Wind" by Philip Glass. The score is in G major (one sharp) and 4/4 time. It features a single melodic line on a treble clef staff. The music is characterized by repetitive rhythmic patterns and glissandi. The score includes various performance instructions such as "sl." (slide), "semi-harm. - - 4" (semi-harmonic), "H" (harmonic), "P" (piano), and "A.H. (15ma)" (15th harmonic). The piece concludes with a final glissando marked "sl.".

N.C.(A5) A.H. A.H. A.H. P.M. semi-harm. sl. A.H. P.M. A.H. P.M. P.M. P

5 7 7 5 2 2 5 0 5 4 2 0 (0) 9 9 7 7 5 0 0

A.H. pitch: G sl. A.H. pitch: F

G D Csus2 G/B Gtrs. I & II E5 E6 E5 E6 E5 D5 E5 (type 2)

3 3 3 3 3 3 3 3

Your mom-my and_ your dad - dy gon - na plague me till I die... They

sl. sl. (w/flanger) trem. pick while sliding up & down sl. Gtr. III sl. w/slide (steady gliss.) sl.

5 6 21 22

E5 E6 E5 E6 E5 G^x A5

3 3 3 3

can't un - der - stand_ it. I'm just a peace lov - in' guy...

sl. sl. w/slide sl.

9 9 9 14 14 14 14 14

A5 ⑥ 14fr. F# ⑤ open A 2fr. B 3fr. C 4fr. C#

3 3 3 3 3 3 3 3

Oo! Oh, tie... (steady gliss.)

sl. sl. sl. sl. sl. sl. sl. sl.

14 14 14 17 17 17 17 17 17 17

*Move slide up & down on low stgs.
in specified rhythm, creating abrasive sound.

Chorus
w/Rhy. Fig. 3 (1st 2 bars only)

D5 D6 D5 D6 D5 D6 D5 D6

— your moth-er down, tie— your moth-er down an' get that big, big, big, big, big, big,

Gtrs. I & II

Gtr. III

Full Full Full Full Full Full

w/o slide

Full Full Full Full Full

30 19 19

w/Rhy. Fig. 3 (1st 4 bars only)

D5 D6 D5 D6 D5 D6 D5 D6 G5 D

dad - dy out - ta doors! (Bkgd. sl. voc.) Tie your moth-er down. Yeah— Tie your moth-er down. Oo— give me all your

w/slide

sl.

20 20

(19)

w/Rhy. Fig. 1

Csus2 G/B A5 G5 D Csus2 G/B

love to - night! All your love to - night!

Gtr. III

w/o slide

mf f

sl.

3 2 0 0 2 5 7 6

Outro (w/vocal ad lib.)
w/Rhy. Fig. 1 (3 times)
A5

1/2 1/2 1/2 1/2

H P sl. P

5 7 7 (0) 7 6 5 7 7 (0) 0 8 5 8 5 8 7 5 7 5 7

Free time
w/Fill 1
Asus2

Gtr. I

To - night!

Fdbk.

Gtr. II

Fdbk.

Full

sl.

P

Full

pick

sl.

7

7

7

(7)

Fdbk. pitch: E

P

Fill 1

Free time

Gtr. III

p *p* *p*

BASS LINE FOR TIE YOUR MOTHER DOWN

As Recorded by Queen
(From the album A DAY AT THE RACES/Hollywood Records)

Words and Music by Brian May

Moderate Rock ♩ = 138

Triplet feel (♩♩♩ = ♩)

Intro (Gtr.) 4 A5

f

G5 D Csus2 G/B

sl.

5 4 (4) 3 2

5 5 5 (5)

1st Verse

A5 G5 D Csus2 G/B

p

3

3

sim.

par - ty gown, an' get your

2 2

5 4 3 2

2 2

0 0 3 0 0 0 3 0

P

P

2 2

5 4 (4) 3 2

2 2

0 0 3 0 0 0 3 0

P

P

G5 D Csus2 G/B A5

p

3

3

pig - tail down...(etc.)

2 2

5 4 (4) 3 2

2 2

0 0 3 0 0 0 3 0

P

P

G5 D Csus2 G/B E5 E6 E5 E6 E5

p

3

3

sl.

2 2

5 4 (4) 3 2

7 7 7 7 7 7 7 7

7 5 5 5 5 5 5

0 0 0 0 0 0 3 0

P

P

0 0 3 0 0 0 3 0

P

P

0 0 0 0 0 0 0 0

sl.

sl.

0 0 2 2 3 3 4

N.C.

Tie.

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Chorus
D5 D6 D5 D6 D5 D6 D5 D6

— your moth-er down, tie— your moth-er down, (etc.)

D5 D6 D5 D6 G5 D/F# Csus2 G/B A5

G5 D Csus2 G/B

“You’re such a

2nd Verse
A5

dir - ty louse, go get out-ta my house, (etc.)

A5 G5 D Csus2 G/B E5 E6 E5 E6 E5

E5 E6 E5 E6 E5 G A5 G N.C.

Tie.

Chorus
D5 D6 D5 D6 D5 D6 D5 D6

— your moth-er down, tie— your moth-er down, (etc.)

D5 D6 D5 D6 % G5 D Csus2 G/B

A5 G5 D Csus2 G/B

Guitar solos (1st time, Brian May;
2nd time, George Lynch)

A5 P G5 D Csus2 G/B A5 P P

G5 D Csus2 G/B E5 E6 E5 E6 E5 E6 E5 E6 E5


E6 E5 E6 E5 G A5 P P

G5 D Csus2 G/B A5 P P G5 D Csus2 G/B

[illegible][illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a bass line and a guitar line. The key signature is one sharp (F#) and the time signature is 4/4. The guitar line features a complex sequence of chords: Csus2, G/B, A5, G5, D, Csus2, and G/B. The bass line is a simple melody. The guitar line includes a solo section with a 5/4 time signature change.

Outro
A5



3 3

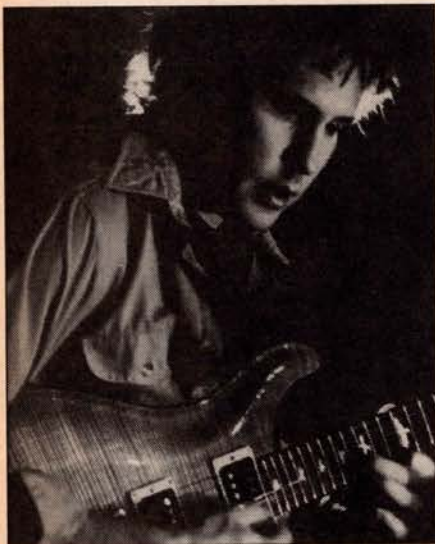
P P

G5 D Csus2

Play 3 times
G/B

5 4 3 2

resume



MARK PERRON

NAME: Mark Perron **AGE:** 34
ADDRESS: 14220 Burbank Blvd., #214
 Van Nuys, CA 91401
INFLUENCES: Carlos Santana, George Benson.

EQUIPMENT: 1989 Paul Reed Smith Signature, 1976 Gibson Les Paul, Mesa/Boogie Mark II, Mesa/Boogie Studio preamp, Boss CE-2 chorus, Lexicon PCM 60 reverb, dbx 166 compressor and Roland SDE 1000 digital delay.

PERSONAL STATEMENT: I began playing the guitar when I was 12 years old. I'm basically self-taught through records and radio, and have played in numerous bands of diverse styles, including jazz, rock, hard rock, blues, r&b and easy listening. Being blind has never affected my playing, either to make it harder or easier (by the way, do you see a guitar pick laying around here anywhere?). I've always believed in the difference between "practicing" and "playing," and that hours of "playing" things one already knows will not much improve a guitarist. I attempt to avoid riffs that fall conveniently under the fingers (pattern playing). Rather, I use the notes that I find to be the most musically appealing to the song. But methods aside, my hope is that the listener will only hear a collection of moods that will enhance their personal vision and dreams. My goal is to show gratitude for everything that music has added to my life, by doing all I can to make a worthy contribution to other lives with my music.

COMMENT: Let's add Larry Carlton to Mark's list of influences, all of which make him Mr. Melody! He also reminds me of Japan's Takanaka. Effortless technique, inventive yet friendly phrasing and



BRIAN LOYD

a keen sense of composition make Mark a first call player, composer, and the finest pop/jazz/fusion player to have passed through this column.

NAME: Brian Loyd **AGE:** 26
ADDRESS: P.O. Box 682
 Brandon, FL 33509

INFLUENCES: Eddie Van Halen, Steve Morse, Al DiMeola and Steve Vai.

EQUIPMENT: Ibanez Pro-line (modified) with DiMarzio HS-2, HS-3 and PAF Pros, 900 series Marshall amp, Marshall cabs, Ibanez MIDI converter, Peavey Add Verb II, Peavey Rockmaster.

PERSONAL STATEMENT: I gained an infatuation with guitar at age ten. A few years later, Eddie Van Halen came on the scene and he continued to fuel my fired desire to learn the instrument. In my late teens I played in some metal bands, one of whom, Cyanide, I played with for three years. In my early 20s I took an interest in classical, and enrolled in college. I finished with an A.A. degree in Classical Guitar Performance. After my stint in classical, I delved into fusion a la Pat Metheny and Al DiMeola. I still retain my love for fusion and classical, but I long for the emotions involved with the heavier music of my past. I do wish to get a recording contract, but am satisfied if I have the opportunity to record on my own and distribute my music independently!

COMMENT: Like a funhouse mirror, Brian refracts as well as reflects. Each time you think you see the picture, the image changes. Metal aggression, Zappa-like surprises and straight classical on a nylon string are all part of his vision. His prism-like vision makes for an



KEVIN PIKE

alternative player who sees, hears and makes music that is uniquely his own.

NAME: Kevin Pike **AGE:** 22
ADDRESS: 3591 N. 3400 E
 Kimberly, ID 83341

INFLUENCES: Bruce Bouillet, Vinnie Moore and Joe Satriani.

BAND: XL

EQUIPMENT: Ibanez Jem 777, Ibanez RG 550, Marshall JCM-800, Marshall cabinets, ADA MP-1 and Tascam Porta-One 4-track.

PERSONAL STATEMENT: I started playing guitar when I was 15. I spent my first four years playing in local bands and practicing. Wanting to learn more, I moved to Los Angeles and enrolled in G.I.T. Upon graduation, I moved back to my home town, where I gave guitar lessons at a local music store and played locally. Setting my goals higher, I auditioned and was accepted as a performer for a company in Tampa Bay, Florida, called Young American Showcase. I spent ten months touring with Free Fare, playing well over 500 shows. I am currently playing with XL. We have cut a collection of songs on an independent release, and are on the same type of tour. My future plans are to keep writing music, do another record project, and to pursue a career in the Christian music field.

COMMENT: Kevin has "Varney guy" chops, a chunky bite in his rhythm and an ear for hooks. A disciplined heavy rocker, he also has a sensitive touch on the nylon classical side. Kevin will be a well-rounded professional asset to any band he plays with.

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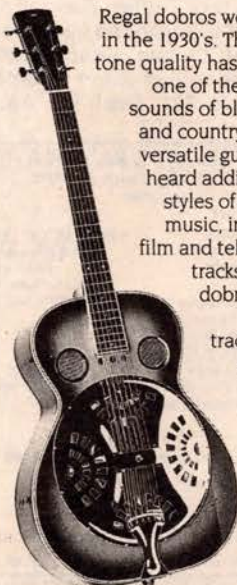
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Jas Obrecht *Guitar Player* Oct. '87, Feb. '88

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Continued from page 88

somebody record a solo on your record. That's quite admirable.

When I play shows, kids lay all these tapes on me and say, "Help me out, get me signed." They don't understand you are immersed in your world of recording and touring. There's hardly enough time for your family. I thought this was an opportunity for me to help somebody. I remember when I was a kid and I met Blackmore. I stood there for two and a half hours to say hi, and they laughed at me and said, "Get out of here kid." I was crushed. I always remember that when kids come up to me. At music trade shows there are thousands of people and you want to get away from people. But to that one kid you may mean a lot, and you have to make that extra effort. It was about time I give something back. This contest in *Guitar for the Practicing Musician* gives me that chance. To be quite honest, doing this record I have a completely different mindset. Of course I'd like it to sell, but this one's coming from the heart. It's coming from a completely different place. I'm doing it for completely different reasons than I would do a Lynch Mob record. I'm challenging myself, and it's a huge statement to do something like this. I'm in studio-mode now. The Lynch Mob was almost a warm-up for the solo record. This album was so quick. It took two months. We took three weeks off for Christmas. The solo record will be done in six weeks, eight weeks tops.

Who is going to sing?

I'm going to talk to Don about singing on a song. He said he would, but that remains to be seen. Glenn Hughes, definitely. I want to write something very r&b, and then for the heavier stuff I've got a couple people in mind, like the guy from Pantera, or the guy from Soundgarden. I'd like Geoff Tate, but we'll see. Maybe I should sing on a song. If somebody put a mike in front of me, I would freeze. I wouldn't know what to do.

Is your sound staying the same on this record, in terms of equipment?

I'm going to start off with the same old stuff. I'll bring everything in there. But one thing I've always tried to get, which has eluded me, is that Stevie Ray/Hendrix kind of thing. I can play in that style real well, but it's just hard to get that sound, and so I've ordered all the gear. Hendrix's old roadie has a company, and he makes all the pedals—Roger Mayer. Expensive stuff.

And you ordered a Dumble amp so you could be like Stevie?

I got the Trainwreck amp Ken Fisher makes in New York. He names them individually and makes them all by hand. They're great amps, but only 30 watts. Eric Johnson uses them now. I bought all

this stuff, and when I plug it in it just sounds like noise. But that's what guys like Eric Gales are using. I saw Eric and he was using the same stuff. Goddamn it, how do I get that tone?

Tell me about the L.A. Blues Authority record you guested on for Shrapnel.

It was neat, because you had all these guys in there at the same time and it was done real quick. It was done on a budget. It wasn't any big production. You'd walk in, get your couple of hours, riff-out and you go home. I walked in one night to check it out and Paul Gilbert was tracking, Richie Kotzen was in the other room warming up, and Marty Friedman came in to check it out. These three monster players, and I'm standing in the middle of these guys going, "Wow!" It's electrifying, being around this playing.

What do you think of the record?

There's some great stuff on it. It definitely got away from what Varney originally intended it to be, which is probably much closer to roots blues. But he should have expected that, getting all those young cats there.

You're happier with "Rollin' and Tumblin'" than you are with the MacAlpine piece?

The MacAlpine trade-off didn't work, technically. I think trade-offs never work very well. I'm sure they can, but who's to know which one's which? It was neat if

you were in the studio, because you're watching it go down. There's Tony, there's me, and we're playing off each other, but that doesn't translate to record. "Rollin' and Tumblin'" was me recording the way I usually do when I'm going in by myself and nailing it. I spent more time with that one, because they let me go in and do my thing, instead of just rushing through. I had time to do it right. There was a lot of pressure on me to nail that one, because Michael Lee Firkins was the guitarist that was supposed to play, and I had to do something that people wouldn't laugh and go, "God, Firkins would have slayed this. Why'd they let George Lynch play it?" So I had to do something kind of respectable.

You seek music out to use as input, to kick yourself in the ass, to give yourself a competitive edge and thought-food. Who do you fear?

Who do I fear? It used to be just a couple of people, and now it's dozens of people. I don't know if it's me pulling back. It seems that sometimes I'm kind of pulling away from the pack. The only way I can protect myself is to strengthen my own identity in my playing, instead of trying to assimilate myself into that crowd. I listen to all these people, not as much to garner what they've got going for them, but to adjust myself and position myself in the scheme of things, so I keep my thing. ▀

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I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

As Recorded by U2
(From the album THE JOSHUA TREE/Island Records)

Words by Bono
Music by U2

Tablature Explanation page 111

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderate Rock ♩ = 100

D5 5fr. D 5fr. G5 3fr. A 5fr. G 3fr. D \sharp 132 Dsus4 134 Dsus2 13 C 342 1

Tambourine

Intro

Gtr. I

(Fade in) *pp* *cresc.* *mp* *mf*
(clean tone w/slap back echo)

Riff A

Gtr. II

pp (w/echo) *cresc.* *p*
let ring throughout

(cont. tambourine)
w/Riff A (5 times)

cresc. *mf* *cresc.*

D5

*Gtr. III

④ 7fr. 10fr. A C sl. sl.

(Drums enter)
w/Riff A (4 times)

mf

*w/heavy distortion.

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④ 9fr. B D5 D

sl. sl.

I have

1st Verse
w/Fill 1 (8 times - w/slight improvisation)

Rhy. D5
Fig. 1A

climbed (the) high - est moun - tains, I have run through the fields on - ly to

Rhy. Fig. 1

let ring throughout

G5 D

sl.

3

be with. you. On - ly to be with. you. I have

*w/Amp tremolo.

Fill 1
Gtr. I

P.M. throughout

run, I have crawled. I have scaled these cit-y walls, these cit-

G5

D

y walls, on - ly to be with you. But I still

(end Rhy. Fig. 1)

Chorus
w/Fill 2 (2 times)

Rhy. A
Fig. 2

G

D5

_____ have - n't found what I'm look - ing for _____ But I still _____

[illegible]

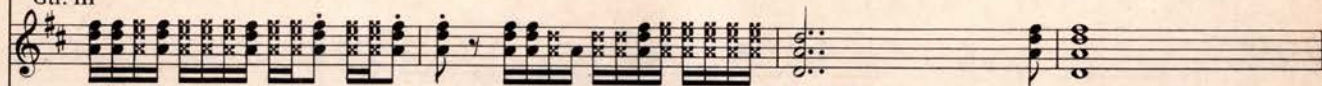
2nd Verse
w/Fill 1 (8 times - w/improvisation)
& Rhy. Fig. 1 (w/improvisation)
D



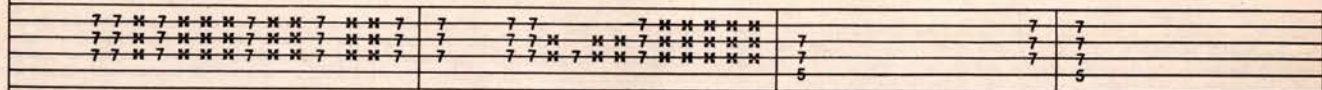
kissed. hon - ey lips. Felt the heal - ing in her fin - ger - tips. It burned like.

Rhy. Fig. 3

Gtr. III

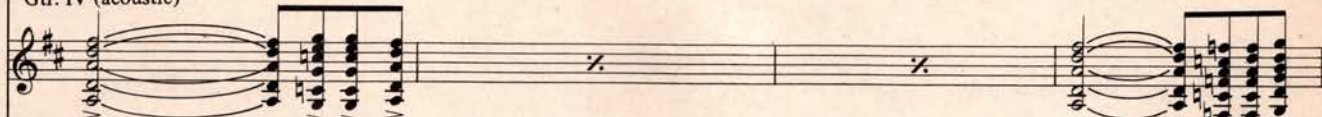


w/heavy amp tremolo

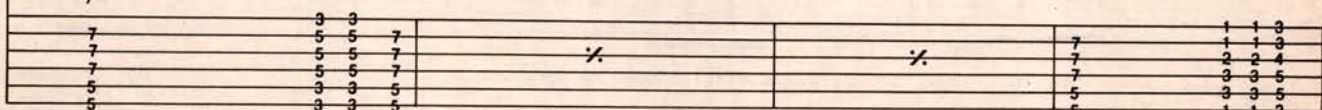


Rhy. Fig. 4

Gtr. IV (acoustic)



mp



G5

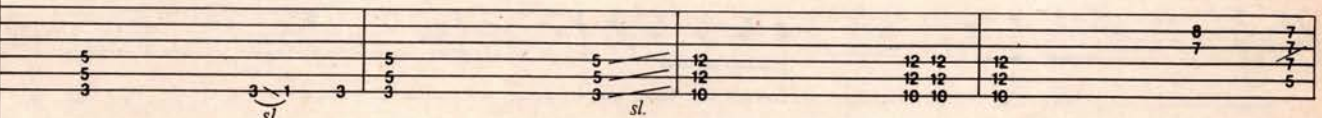
D5



— fire, — this burn - ing. de - sire. — I have



(end Rhy. Fig. 3)



(end Rhy. Fig. 4)



*Clean tone & heavy ambient echo.

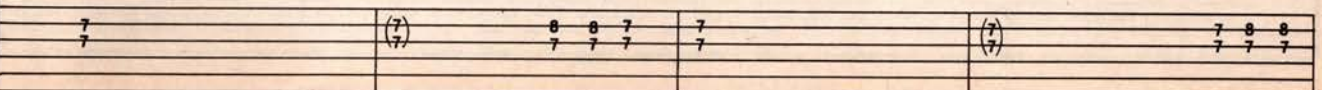
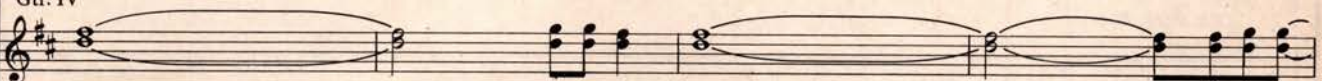
w/Rhy. Figs. 3 & 4 (w/improvisation)

D



spoke. with the tongue of an - gels. I have held the hand in the dev - il. It was warm. in

Gtr. IV



the night. I was cold as a stone. Mm, hmm. But I still

Chorus
w/Fill 2 (2 times)
& Rhy. Fig. 2 (w/improvisation)

A G D5

have - n't found what I'm look - ing for. But I still

Gtr. II P

(7) 10 10 10 10 8 (8) 8 8 8 8 7 7 8 7 7 7 7 7 10 10 10 10 10 10 9

A G D⁵

_____ have - n't found _____ what I'm look - ing for.

(9) 10 10-10 10 10-10 10-10 12 7 8 7 8 7 8 7 7 7 7 8 7 7 7 7 7 7 6 7 10 7 10 7 10 7 10-10

[illegible]

GUITAR, JULY 1992 **135**

G5

one. Bleed in - to one. Uh, but yes, I'm. still

(10) 10 10 10 10 10 10 9 (9) 10 10 10 (10) 10 10 9 10

D

run - ning. You broke the bounds and, uh, loosed the

(10) 10 10 10 10 10 10 9 (10) 10 10 9 10 10 10 10 10 10

chains. Car - ried the cross (uh) of my shame, of my

(10) 10 10 10 10 10 10 9 (9) 10 9 10 10 10 10 (10) 10 9 10 10

G5 D5

shame. You know I be - lieve it. But I still

(10) 10 10 10 10 10 10 (10) 8 10 7 7 10 9 10 (10) 10 10 10 10 9 7 (7) 7 10 10 10 9 10 7 6 6

Chorus
w/Fill 2 (4 times)
& Rhy. Fig. 2 (2 times)

Gtr. IV-A
Rhy.
Fig. 5

G

D

(end Rhy. Fig. 5)

have - n't found what I'm look - ing for. But I still

w/Rhy. Fig. 5

A

G

1.

D

have - n't found what I'm look - ing for. But I still

2.

w/Fill 3
(Cont. Rhy. Fig. 5)

D

*Gtrs.
I & IV

Outro

D¹¹

Dsus4

D

ing for.

*Two gtrs. arr. for one gtr.

Fill 3

Gtr. V Fdbk.
(8va)

Fdbk.
(8va)

pp

cresc.

mf

mp

dim.

Fdbk.

sl. sl.

Fdbk.

Chord progression: Dsus4, D, D, Dsus4, D, Dsus4

④ open

sl. sl.

Chord progression: D, Dsus2, D, Dsus2, C, D, C, D

w/Fill 4

Rhy. Fig. 6

Chord progression: C, D, C, D, C, P, D

Begin fade w/Rhy. Fig. 6 (till fade)

Chord progression: C, D, C, D, C, D, C, D

Fade out

Fill 4

sl.

(steady gliss.) w/slide

sl.

BASS LINE FOR I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

As Recorded by U2

(From the album THE JOSHUA TREE/Island Records)

Words by Bono

Music by U2

Tune down 1/2 step:

④ = E♭ ② = D♭

③ = A♭ ① = G♭

Moderate Rock ♩ = 100

Intro

8

D

mf

sl.

1. I have

1st-3rd Verses

D

sim.

sl.

climbed (the) high - est moun - tain... (etc.)

2... kissed hon - ey lips... (etc.)

3... (be) - lieve in the King - dom Come... (etc.)

Gsus2

D

sl.

sl.

sl.

sl.

3rd time to Coda

Gsus2

D

sl.

sl.

But I still

A5 G5 D

have-n't found_ what I'm look-ing for. (etc.)

sl. sl.

A G D

1.

sl. sl.

D D C D C D

2.

sl. sl.

C D C D C D F G

sl. sl. sl. sl.

G7 G6 G C D G D

D.S. al Coda C D

sl. sl.

Coda Chorus A G D

*Chord name reflects overall tonality.

Eric Mangum sound f/x

The EDGE From U2: "I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR"

U2's Edge has an over-abundance of stuff for his sounds, to say the least. I tracked down Edge's technician, Dallas Schoo, in Cleveland. His response to my request of what Edge used on the *Joshua Tree* tune, "Still Haven't Found...", was overwhelming. He also let me in on what Edge is using now. The following is an excerpt from his FAX to me:

"Looking through my notes, and talking with The Edge, 'Still Haven't Found' was recorded with his black '72 Strat with a maple neck, out-of-phase position Seymour (Duncan) Fat Strat single coil pickups. There was also a layered acoustic guitar with bronze strings recorded direct to console.

The electric guitars were recorded through our oldest Top Boost Vox AC-30 with original Jensen speakers in the 'bril-

liant' jacks. The strings were nickel composite strings, .011 to .052 gauge.

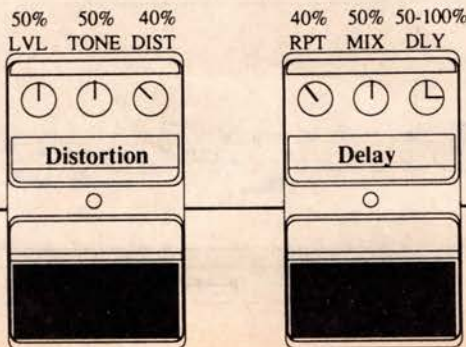
Other interesting notes; On our current '90s 'Zoo U2' Tour, I have designed with Bob Bradshaw a six-amplifier individual access guitar switching system for The Edge. Effects include a tc 2290, Korg A3, VCA wah pedal, AMS digital delay, Korg SDD 3000, SPX 1000, SPX 90, Boss Turbo Overdrive, and a unique,

one-of-a-kind sustaining unit made by Michael Brooks. Edge also uses a Digitech Whammy pedal. We're using 12 guitars in the present show, carrying a total of 18."

To try to get The Edge's sound, first decide which of the three guitar parts you're going to play. The first guitar sound heard is clean and has delay only. The second guitar sound, which is the most prominent, has a slight distortion and delay. The third sound is barely heard, fully distorted, dark sounding, and on one side only.

The set-up below shows the second guitar sound.

For the first sound, turn the distortion off. For the third sound, shut off the delay, turn the level to 30%, the tone to 30%, and the distortion to 100%. ■





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Continued from page 110

three numbers. I like the sound of two guitars in other bands, but I couldn't play with two guitars. It's just too confining. I like to have the freedom.

Does it seem strange that all of a sudden people say you're great? You've gone from teaching at \$8 a half hour, to Quiet Riot, to the big stage with Ozzy.

It's totally strange. It still hasn't hit me yet. I've still got my past in me. I guess I'm trying to mature into it, but I don't have my feet on the ground at all. I don't even know who I am, what I am. People say this will go to your head and make you egotistical. That's a load of shit. What it does is make you totally frightened and humble. Because you don't understand it, because everything comes at you so fast.

Does it seem out of proportion?

Not yet. First of all, I've got a long way to go. How can I put it? Because Ozzy's so big, and such a humble guy, I think it helps me a lot. He always says this will happen, and it does. He sort of educates me.

Like what?

Everything. He'll tell me about the record companies, and about the kids in the audience. He's just predicted everything along the way.

What did he teach you about performing onstage?

I learned a lot from him about posing. My old band was really into trying to get the crowd, and the only way we knew how to was by going over the top. I learned from Ozzy that you don't need to do that if you're good. Now I move when I want to, not because I think I have to do it. I didn't come out doing it with him, but I learned straight-away from his personality that it doesn't take that.

What about guitar playing? Did you ever overplay? Most people overplay and learn what they need to drop. You seem to be edging in very cautiously, starting at low tide.

I don't want to be a ham and throw in the kitchen sink, but I still want to get my mark in.

I guess you don't feel that you're up there with the people that you admire?

Oh no. You're only as good as you are.

What's your strength and what's your weakness?

Great question. I've never been asked that. My weakness is insecurity. I don't go up there every night with a lot of confidence. That's a weakness. If the sound is not right, I'll get paranoid. My weakness is my sound. I rely on it 100%. I don't know how to put it, but I'm still learning about what to feel onstage, which is probably totally different than a small level. If the sound isn't right, it could totally blow you away. My strength is that I

just want to keep getting better. I want people to know me as a guitar player, like I knew other people. My strength is my determination. I don't want to be satisfied with myself. Once you are, where are you going to go? You're gonna stay the same level. I want people to know me as a guitar player the way I knew other people. I've got to be honest: you asked, "What's your weakness?" My girlfriend distracts me. That's the real truth. I don't know if you should put that. Maybe you should say I get distracted easily. But it can totally blow it for me.

If the relationship is not going well, or if she says, "Come on over"?

Both. That's one thing that can take me away from my instrument, which never happened in my past.

That's a good thing, because people are better than instruments in the end.

Good, that's great, because I'll put it down for that, and I never put it down in my life for anybody. She is also my strength at the same time. I'm sorry. Let's go on.

Do you have a plan to get better?

To be honest, I want to start getting back to practicing. Obviously, now, it's just go, go. There's no breaks. When I do have a break, I want to go back to teaching and learning myself, taking lessons. In England, I had a lot of time, and I took classical again. If I have a month off, I'll go back and take classical lessons. I want to keep bettering myself.

Fantasize five years ahead.

Five years ahead? I would love to have people know me as a guitar hero. I'd like to be able to do something more instrumental. Someday maybe put out a solo album where I can dig into a lot of instrumentals. I like a lot of different kinds of music.

Let me shoot you some names for a reaction: John McLaughlin?

Technically brilliant, but it's not one of my favorite styles.

Allan Holdsworth?

He's great. I love his playing. He's got a lot of great jazz scales. He's got scales where you don't know what they are.

Andy Summers of the Police?

Definitely unique. It's hard for me because I really don't listen.

Pat Metheny?

I like him. He does some great acoustic stuff.

Who was important to you?

Leslie West. Great feel, really moody and powerful. He was one of my favorites. Beck, because he can do anything. He

can play one note and it's great. I rarely hear him play fast. Blackmore was great. I loved his expression. I loved B.B. King. I like Michael Schenker's playing a lot. I liked Ronnie Montrose with Edgar Winter a lot. I liked the way he bends. I could never bend like he could. His vibrato. I like Earl Klugh a lot. I quite like Steve Lukather's playing. I liked all the English players in the '70s. They had a lot of vibrato. That sound influenced me a lot. Kids always say, "You know when so-and-so does this?" I say, "Yeah, it's great," but I don't know. I don't have any rock player's albums.

"I want people to know me as a guitar player the way I knew other people."

What do you listen to?

To be honest, I listen to a lot of background music. Music I don't have to think about. I don't listen to music to achieve anything from it. I just listen to relax or be social. It's mellow jazz and a lot of classical. If I'm out in public, I like to hear blaring loud rock, but never in my house.

When would you listen to Ozzy Osbourne?

I like it when I walk in somewhere and it's on. I never listen to it at home. I couldn't listen to myself, anyway. I don't like to.

You came from a musical family?

Both of my parents are music teachers. My mother owns the school that I taught in. My brothers and sisters are musicians. My mom pushed me all the time. She knew that I could do it. She knew more than I did. She thought I would go somewhere. She gave me the job and helped me get equipment, which a lot of parents don't do. A lot of my students had to go out and fight for it.

Was college ever in the picture?

I graduated high school, and that's when I started playing. I wouldn't mind. I'd like to someday. It doesn't fit for heavy metal.

Diary was recorded how far after Blizzard?

It was recorded eight months later. *Diary* is a year old now.

Do you give Diary as much stock as Blizzard?

The first album, none of us had played together. It was everything at once. We were putting the band together, writing the songs and being in the studio at the same time. So the energy was there in the first album. The material wasn't. The second, we were really trying to get some sort of direction. We were thinking

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more in terms of songs than just jam sort of things. I would say on this second album we put a lot more energy into the songwriting part of it. Where the first album was, 'Turn it up to 10 and if it feels good, just play it.'

The guitar playing on *Diary* felt a bit rushed.

It did. To be honest, that album, to me, was a bit rushed. In other words, we didn't have as much time to write it. The material came out shining, but I was a bit lost for licks, what to do on it. I didn't have enough time to think what I wanted to do. I didn't have time to think of ideas. It all happened so quickly. We did the first album, went on tour, came back and did the second one. It couldn't have been a

whole year, now that I think about it. I think it was within six months, actually.

Any highlights on *Diary of a Madman*?
There's some great stuff on that album. Do you mean guitar-wise?

Yeah.

"Over the Mountain," and "Diary of a Madman" is real good. I, personally, also like "Flying High Again."

Do you go home with the basic tracks and play along?

No, we just jam a lot. We played to the first album a lot. I had time to sit back and say, "I don't like that lead, that's not what I'm looking for." For *Diary*, I sort of had to put the leads together in the studio. 'That's it. Be happy with it or else.' For how I did it, I'm happy with it. Still, I

didn't have enough time to search for what I wanted to play. Possibly if we had more time to write it, it would have been different. We could have played the songs more. What happened was we got a basic form for it, and went right into the studio. What I was trying to say was I had just gotten off a tour for the first album. I hadn't had a break yet. I didn't have time to sit back and think, "Now, what do I want to do? What do I want to accomplish on the next record?" Therefore, I was really short for ideas that I was actually interested in.

Do you cringe a little because it's not as original as you would like it?

Some songs I really cringe. One song, "Little Dolls," I never got to put a solo on. It's actually a guide track. I was playing along with the record where I was gonna put a solo down. I never got to do it. The one that is there is a guide solo. We were so rushed for time in the studio because we had to get to America to start the tour.

Will you have a better grasp for the next one?

I don't want to go in so rushed. I want to be prepared for the studio.

A few years from now you'll say the first album was a good beginning, and the third album was my next major growth.

I agree with that. On the second album I was just wrapped up in the middle of everything to the point where I couldn't get a hold on it. I have to say that a lot of things lack feeling to me. It's just sort of like play anything you can think of. I like what I played on "Diary" and "Over the Mountain." I like the song called "Rock and Roll." Other than that, it just all seems a bit ordinary to me, like anybody else.

Because you're aware of that, can you approach your own style? Being aware of where you want to go is one thing. Are you taking steps toward that direction?

I personally feel a lot of my style is leaning toward more melodic playing. I feel, when I was taking classical, it gave me a lot of ideas to turn things into leads. The thing I keep thinking is if I could only study again, I could have all this new input for ideas. I could stumble upon things again. What's happening now is I feel like I need some totally new scales or something. Sources. I find I play the same thing and I sort of get bored with it.

New source material from classical music?
I knew when I was studying that I got a lot from there. I think it would help. I'm on the road all the time, so I don't really know. I was thinking of trying to teach myself again, but you know how that is. You do everything wrong.

Ozzy said you mentioned having a tutor on the road.

I was wondering if it's been done. I was

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thinking the only way I could keep myself together on the road, and keep practicing and keep playing, is to have a teacher sort of thing every day. Besides the fact that the cost would be ridiculous, I was wondering if someday it would be possible to do. What I'm finding now is, I go on the road, and aside from gigging, I'm not really sure what I want to do. I don't know if I want to stay in and practice or go out. I need something to keep me there, some responsibility. I'm sort of bored with my own playing. I'll pick up a guitar and it seems like it's the same thing now. I need total stimulation from somewhere.

I feel if I can play it, so what?

That's exactly what I'm saying. I think, "Well, okay, you've got to sit down and play every day, and you'll accidentally come up with things." That's true. If you sit with the guitar long enough every day, you're gonna come up with stuff and you're gonna improve. But sometimes it's hard to put yourself in that frame of mind.

Eddie Van Halen locks himself in the closet and plays for hours.

I do that. That's the best way. Sometimes I'll go down to the gig way early and sit in the tune-up room all day. But I'm finding that I'm losing my control on that right now. So what I'm saying is that, if I had a tutor, it would sort of like be a responsibility. I'm paying this guy and it's my commitment to keep at it.

This is all new to me, and now I'm in my second year and going through the biz changes, how to stay on top of yourself.

Has the spotlight made it harder for you as a player?

No, it's not, but what has happened, though, is I feel like it's brought to my attention that I've really got to start getting a hold on it now. I'm totally shocked that it happened, and it changes your whole thing. Now I've got to get it together. It's no longer just 'Try your best.' You've got to be great now. It's a weird thing. All of a sudden you're put under a different kind of pressure. It's a pressure that you've always got to be better than yourself, which is a difficult thing to be. What do they do on the road? Eddie is great. I don't want to get near competing with people like that.

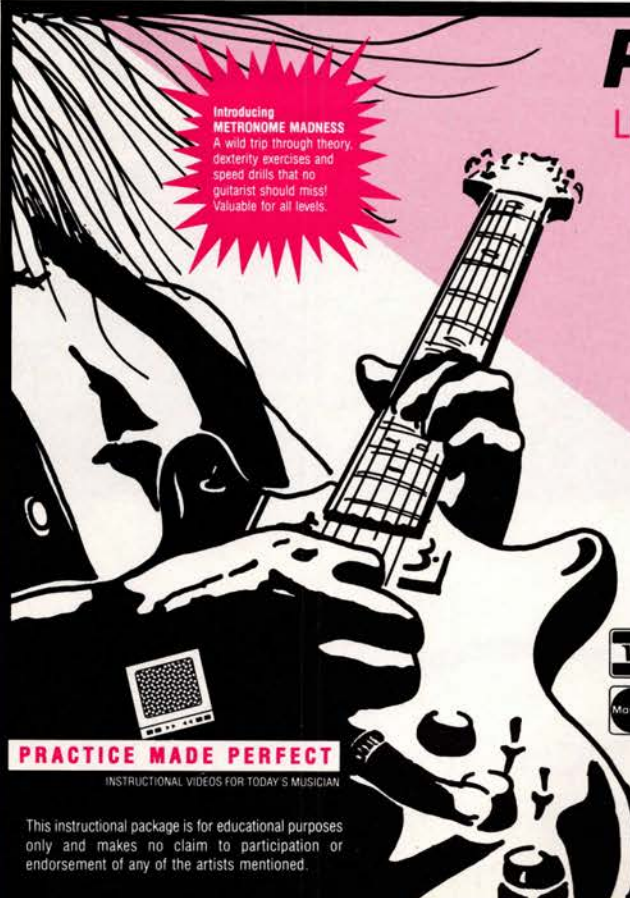
Neither did he. Has thinking of a solo album been approached?

Believe it or not, I haven't met many people in the biz yet. I'm not at that level where I meet people all the time. I would love to do a solo album. All along I put it to timing. The right time for the right thing. I really haven't been able to think. I've just been trying to hang onto myself, to keep up with everything.

What do you do for musical stimulation?

I'm locked into something right now, and it's not my own pace. Therefore, it's kind

of stifling sometimes. I was thinking one of the greatest things would be to play on other people's records. That could build up a lot for me. I could do a different sort of playing and be known for that as well. It would also spread my name in different areas. Now it's very limited. Ozzy Osbourne is about as heavy metal as you can get, and a lot of people don't even know about it because of that. It's almost like being Kiss. That's why I'm thinking I want to study classical. It's totally different for me. I was used to taking lessons and teaching all day long. I had constant input with music. New ideas were going in and out of my brain all day. It's a combination of stopped ideas and touring, because this band tours a lot. It's trying to find something. It's all in my head. I've got to put it together. I would like to play more of a lot of light jazz things, like Earl Klugh or Jean Luc Ponty. I was never into heavy fusion. Things I had written were on the melodic side. I used to play a lot of things like that on acoustic. It's just what you're doing at the time. The main thing I'm going through is how to get more back to being a musician than being a big band. That's my biggest problem. To get back to being a player and get away from—I don't want to say rock star, because I'm not. But I do want to get away from the distractions of success. ■



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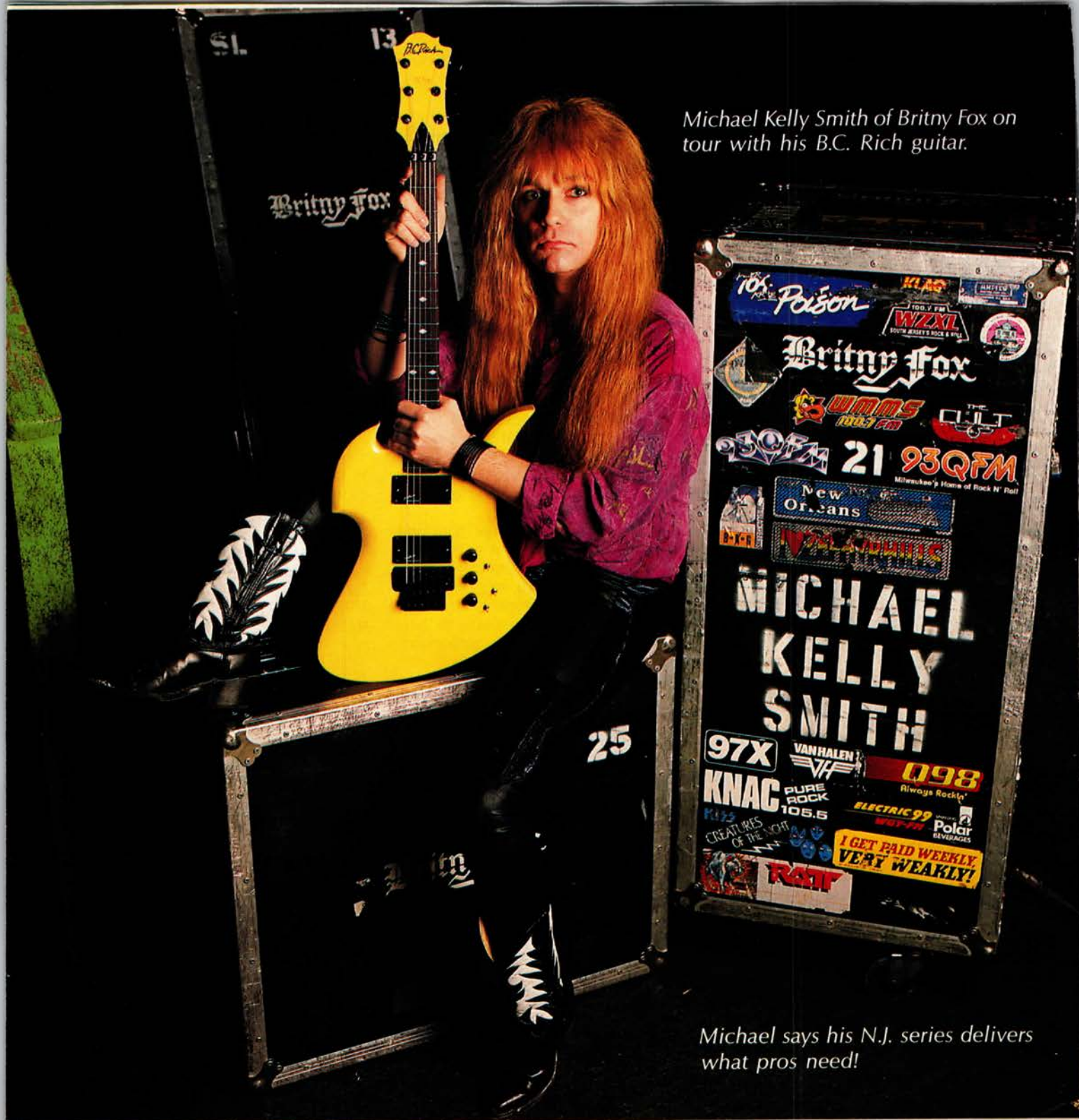
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Alex Aguilar amp questions

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

Question: I own a Peavey Heritage amp with two 12" speakers and 400 watts of power. A few months ago, a small amount of distortion became noticeable in the clean channel. The lead channel still sounds good. This makes the amp totally useless for any type of clean rhythms. I tried changing the power tubes, but the distortion is still there. What should I do, considering the fact that I don't live in the states?—Eduardo Bisono/Republica Dominicana

Answer: The Peavey Heritage amplifier employs a tube power amplifier and a solid state preamp and biasing section. I strongly suspect that the problem is in the amp's bias voltage transistors. These set up the required bias point for the output tubes. If a local repairman is available, have him refer to the Peavey schematic. The suspect components would be transistors Q6, Q7, Q8 and Q9. The Peavey uses a cathode biasing scheme. If this bias voltage is not correct, distortion such as the type you mentioned will occur. A copy of the schematic is available directly from the manufacturer at: Peavey Electronics Corp., 711 A St., Meridian, MS 39301.

Question: I have an old Fender Princeton Reverb that has RCA connec-

tors for reverb in and out. With the proper adaptors, could these be used for an effects loop? If so, could the disconnected reverb be used in the effects chain?—Don Caddell/Ladson, SC

Answer: The Fender reverb send and return circuitry (in and out) is not suitable for an adequate effects loop. It is designed to drive a very low impedance load (the spring unit) and blend the delayed signal with the dry guitar sound. Patching effects in this location would yield level problems and excessive noise.

Your Fender can be readily modified to incorporate a quiet and versatile effects loop. My preferred type of loop is the 12AX7 tube type, which gives a very natural sound with very little coloration, while providing low output impedance to drive any effect with the proper level. If desired, the entire loop can be footswitchable, permitting you to kick effects in and out at will. I generally place the circuit after all the preamp stages, so that the send and return are true preamp out/power amp in stages. This facilitates using a remote power amp if desired, and permits the reverb to be part of the effects send.

Question: I have a new Marshall 4100 Dual Reverb channel-switching amp. I

use both the clean and the overdrive channels. The problem is that when I switch between channels, the tone control settings are not right. Short of using some external processor, what can I do to get the right sound from either channel?—Roddey Phipps/Atlanta, GA

Answer: This is a fairly common problem with any multi-channel amplifier that shares the tone controls. Amplifiers such as Marshalls and some Boogies fall into this category. A solution, though fairly elaborate, is to have the amp modified so as to permit independent tone controls for each channel. Another possible solution is to have another treble control circuit added, since the high frequency range is the area that would require the most adjustment from channel to channel. This involves adding additional treble capacitors and a switching circuit that switches the right capacitor/potentiometer combination according to the channel that you are in.

If this seems complex, then you may consider incorporating an external equalizer, either graphic or parametric, and placing it into the amp's effects loop.

Alex Aguilar does custom amp mods and repairs at Aguilar Electronics, 1600 Broadway, New York, NY.

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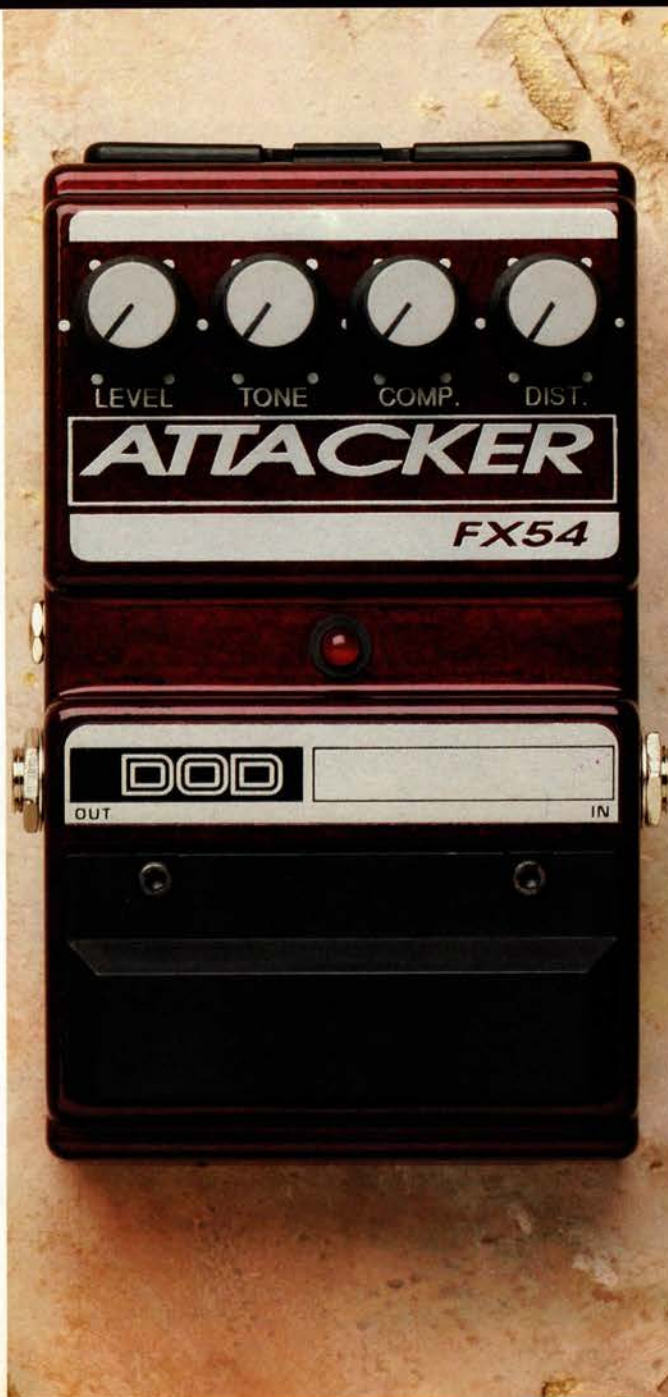
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Barry Lipman guitar questions

Send Questions to: Guitar Questions, P.O. Box 1490, Port Chester, NY 10573

Question: Do I need to remove the old paint on my guitar before repainting it?—Mark Limon/San Antonio, TX

Answer: Yes, it is essential to remove all the old paint, right down to the bare wood, before applying a new finish. Most guitars these days are finished with catalyzed paints. These paints dry like epoxy glue and nothing you do will melt them and allow a new finish to properly adhere to them. The new finish will eventually crack and peel off as the wood and old finish underneath expand and contract with temperature and humidity change, unless it is correctly applied to bare wood.

The only exception that comes to mind would be the restoration of an older guitar originally finished in cellulose lacquer. You can often restore these by thoroughly cleaning them and then adding a few new top coats of clear cellulose lacquer. This is rarely required, as most older finishes can simply be repolished and will look great.

Question: Will changing my string gauge to a higher tension affect my intonation?—David Stringer/Jacksonville, AL

Answer: Yes, changing to a heavier gauge should affect your guitar's intonation, and probably its whole setup. Heavier strings will pull your neck more than lighter strings, bowing it a little and thereby raising the action slightly. I would recommend that the

truss rod and the action be readjusted before you set the intonation. On some extremely stable guitars, there may be no perceptible change in the neck flex or the action, but usually some small adjustments are required.

Assuming your intonation was set correctly for higher strings, the heavier strings will be a little sharp, and therefore you will need to adjust the string lengths slightly longer, to flatten the notes a bit. Of course, be sure your guitar is tuned to pitch and is held in playing position while you check the intonation on a tuning meter. The most common mistake people make when setting intonation is to lay the guitar down on a workbench and proceed to do all checking and adjusting with the neck excessively flexed. If you think about it, it is obvious that you should set the intonation to be correct when in playing position.

Question: How can I remove the finish on my Les Paul to get a non-sticky finish?—Greg M./no address

Answer: The easiest way to achieve a satin finish on any gloss-finished guitar neck is by rubbing it down with grade 0000 steel wool, available at most hardware stores. This will dull the finish, leaving you with a smooth-yet-dull finish. It takes but a few quick minutes and requires no special skills or techniques. Should you

wish to remove the finish completely, you'll be in for quite a bit of work.

First, prep the guitar by applying masking tape and protective paper to all parts of the guitar you don't want stripped, especially any plastic binding that may run along the fretboard. Most strippers quickly destroy plastic bindings!

Carefully apply paint stripper to the back of the neck, staying clear of the taped-off bindings, if any. After the stripper has softened the finish, use a dull putty knife or spatula to scrape it off. A little paint thinner and some grade 2 steel wool should clean off all traces of stripper that may remain after scraping.

You will then need to sand, usually with 80 grit, 120 grit, 220 grit, and then 320 grit papers. Use a padded flat block for most of the neck, while a Bic lighter will work best for the inside rounds where the neck joins the body and the headstock. A few layers of paper towel work well as sanding block pads for limited use, but suede leather is my choice for a long-lasting padded block.

After final sanding, apply some kind of sealer to soak in and seal off the raw wood. Lacquer sanding sealer works well, as do various wood oils like tung oil or boiled linseed oil. Butchers Wax, or most hard furniture wax, can also be used. ■

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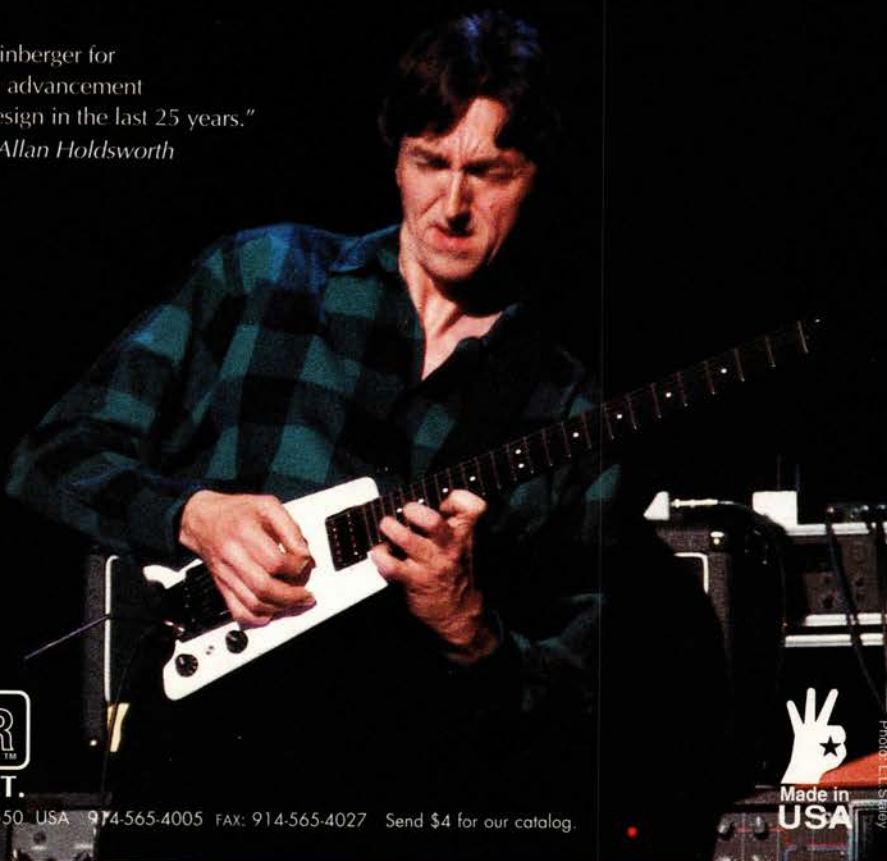
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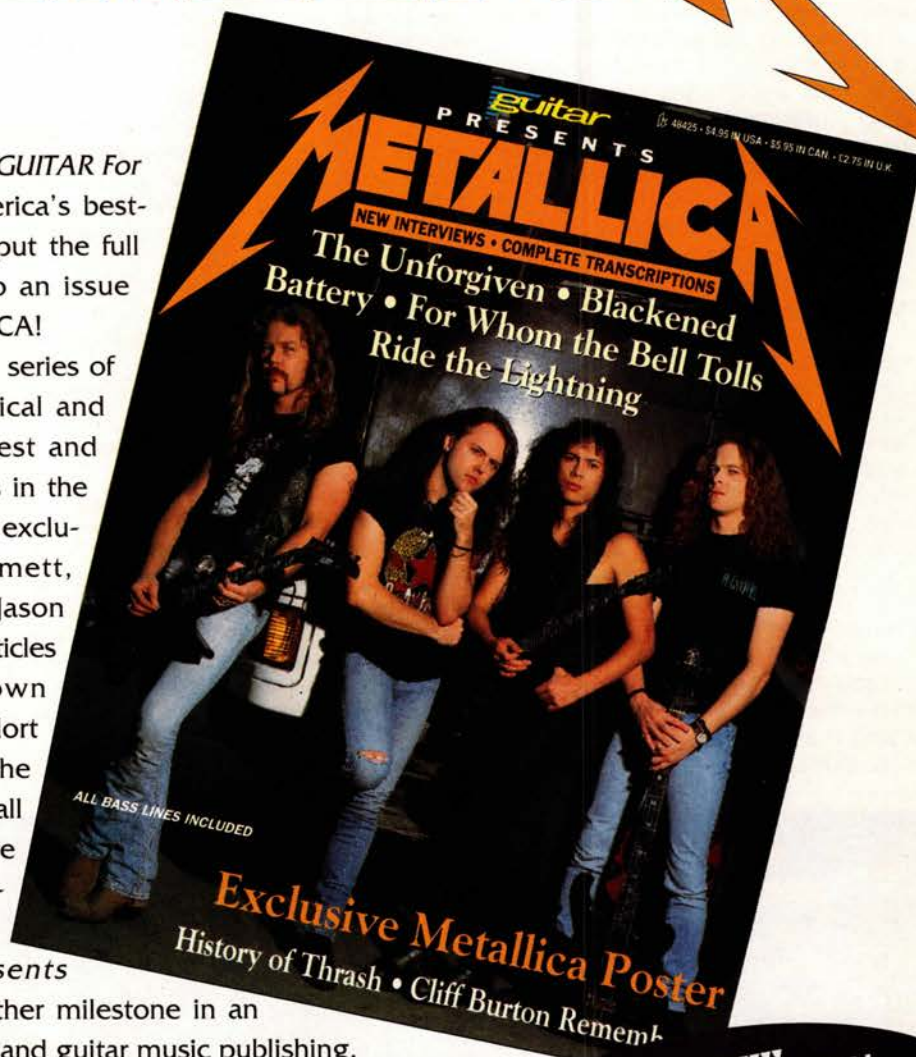
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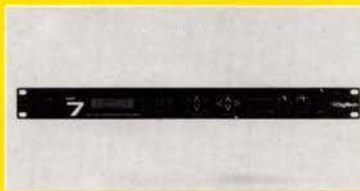
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Bon Jovi/Beck cover-

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- Own Way • I Think I Love You
- Too Much • Life Goes On
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7th Anniversary Issue

- I Would Love To • Miles Away •
- *Got The Time • *What Is And
- What Should Never Be • Runnin'
- Down A Dream • The Year In
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Classics Issue -

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- From Memphis • *The Needle
- And The Damage Done
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- Man's Desiring • Skid Row-poster

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- *Runaround • *Twice As Hard
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- Sedated • *Trademark • Jason
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- Hoping • Geddy Lee & Alex
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- *Through the Never • *Shout at
- the Devil • *From the Beginning •
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Dave Mustaine •

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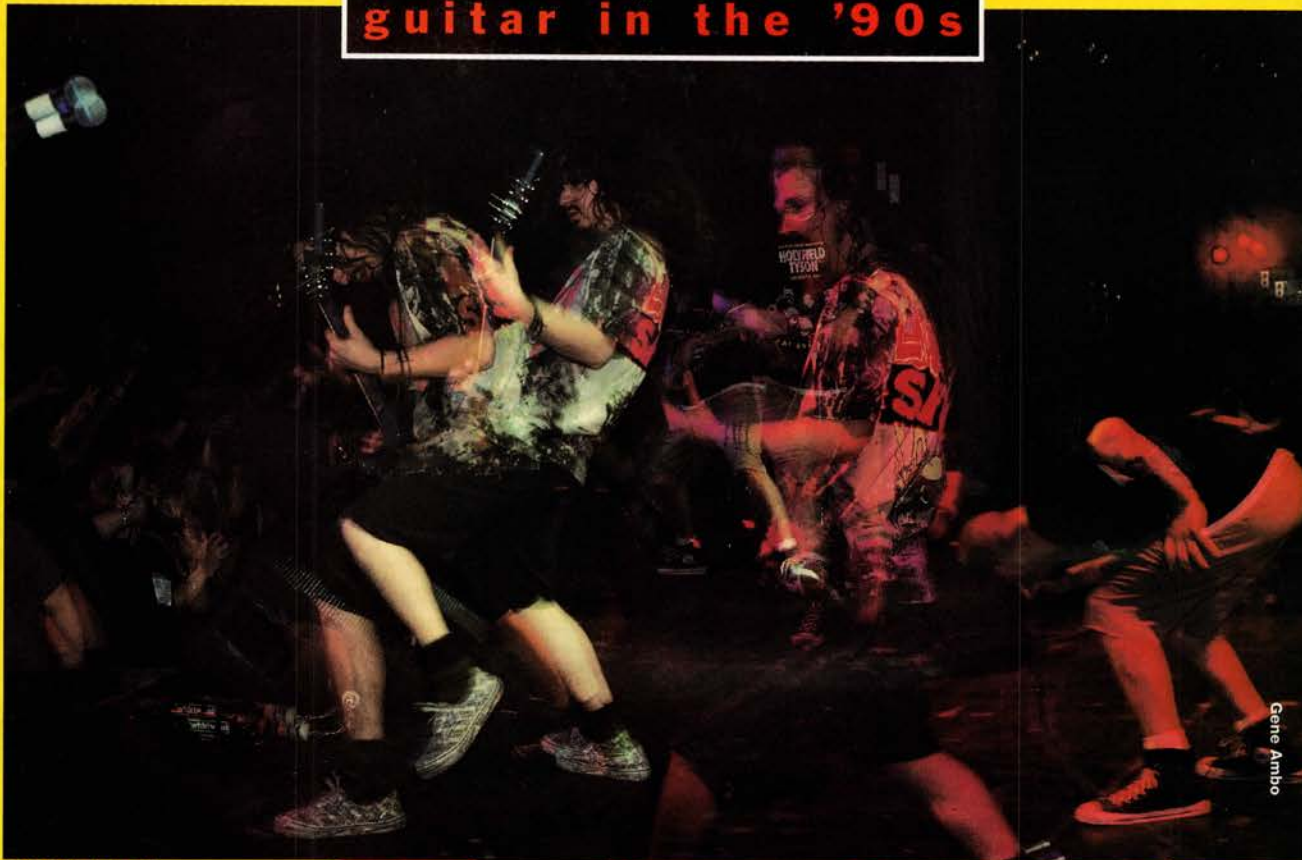
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In 1978-'79, just a few years after the birth of the musical and cultural revolution known as punk, that incredibly aggressive and antisocial style of music began to lose its steam as a result of being absorbed into mass culture through its watered-down half-cousin, new wave. Even the confrontational haircuts—spikes, mohawks, wild colors and shaved heads—became an acceptable fashion statement, diluting any former shock value. Following the breakup of punk's spiritual leaders, the Sex Pistols (whose masterpiece, *Never Mind The Bollocks, Here's The Sex Pistols* was just certified platinum), bands on the scene began to reevaluate themselves; some followed former Sex Pistol Johnny Lydon's lead and mellowed out, incorporating the sounds of reggae and dub, as he did in the early incarnations of P.I.L., while others poured new intensity into what punk initiated, creating faster, louder, darker and more aggressive music than ever before. Thus was born a brutal new movement labeled hardcore.

As punk progenitors the Ramones, the Damned and the Dead Boys made headway into gaining wider acceptance, a more intense faction splintered off and began to grow as early as '77-'78 in the form of the Misfits, the Dead Kennedys and, shortly afterwards, the Bad Brains. Everything inherent in punk was exaggerated: the wall-of-chainsaw guitars were more crushing, the lyrics intoned pure anger, disillusionment and nihilism, and the songs blew by at ridiculous tempos, creating one-minute (or less) bursts of agitated frenzy. In much of the music of the Dead Kennedys and Bad Brains, the songs are so fast that the lyrics are virtually incomprehensible and the band can barely keep it together. The violent aggression of the music

GUITAR IN THE '90s

incited likewise reaction and participation by the audience, launching the dance-floor nightmare, "slam dancing," eventually leading up to full-blown "moshing pits," where a sea of bodies crush each other while band members dive in from the stage—not the safest form of entertainment known to man. In my Sept. '91 column, I covered the history and development of punk, citing examples from the Stooges, Sex Pistols, Bad Brains, Clash, New York Dolls, Buzzcocks, Misfits, Dead Kennedys and Husker Du. In this month's column, we'll get into the progression of hardcore from the early '80s up to today, with examples from Flipper, Black Flag, the Cro-Mags, Sick Of It All, Pantera and Blitzspeer.

San Francisco, home of the Dead Kennedys, also gave birth to that musical enigma, Flipper, who first formed in '79. Guitarist Ted Falconi uses a sound so distorted that any harmonic information is overshadowed by a huge, textural cloud of total distortion—sometimes, you can make out a few barre chords. Following the release of their influential *Generic* album, Flipper hit the east coast and recorded a bunch of live shows, documented on *Blow'n Chunks*, recorded at CBGB's in November, '83. "Get Away" is made up of four barre chords that are bashed into submission, not unlike the alternative mega-band, Nirvana. See Staff 1a (this, as well as all of the examples in this column, should be played with *maximum* distortion). Other notable tunes are "Way of the World," "Life is Cheap" and "Ha Ha Ha."

Another early '80s groundbreaker was Black Flag, originally featuring Circle Jerks vocalist Keith Morris, replaced by the inimitable Henry Rollins. Following the releases *Damage* and *My War*, the band released *Loose Nut* in '85, showcasing bizarre, aggressive, Beefheart-meets-the-Ramones music with odd time signatures and totally off-the-wall guitar playing from Greg Ginn (Ginn subsequently formed a band under his own name). The title track features unusual time groupings through the intro and verse sections. See Staff 2a. The pre-chorus of "I'm The One" (:22) features shifts between 4/4 and 3/4 (or can be thought of as 7/4), moving into a syncopated chorus section, with both sections creating dark harmonic ambiguity. See 2b. Another heavy tune from this record is "Now She's Black." Many similarities can be heard between this record and the

Staff 1 Flipper

a) a la "Get Away" ♩ = 144

A E G D

Staff 2 Black Flag

a) a la "Loose Nut" ♩ = 176

Intro F5 D5 C Play 4 times Verse F5 C B C

b) a la "I'm The One" ♩ = 176

Pre-chorus (:22) A5 N.C. B5 F5

Play 3 times

Staff 3 Cro-Mags

a) a la "Street Justice" ♩ = 336

Verse ES

Chorus (:42) G5 F#5 D5 C#5

Play 4 times

b) a la "World Peace" ♩ = 336

Verse ES G5 A5

Pre-chorus (:22) F5 E5

Chorus (:28) G5 F#5

Play 4 times

Staff 4 Sick Of It All

a) a la "The Blood & The Sweat" ♩ = 384

Verse (:28) B C



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GUITAR IN THE '90s

new release by the Rollins Band, *The End of Silence*.

By the time the Cro-Mags released *The Age of Quarrel* in '86, hardcore was a well-established scene, with New York as one of the prime feasting grounds. Mandatory ingredients had become blazing tempos (quarter notes go by at well over 300 per minute) juxtaposed against dirge-like, Black Sabbath-y heavy licks, as well as medium tempos thrown in, too, all crammed into one-minute bar-gages. This concept of using three or four movements of different tempos within one song became a prime ingredient in thrash, as heard in the music of Metallica, Megadeth and Anthrax. *Quarrel*'s "Street Justice" and "World Peace" are examples of root-fifth chords played at maximum tempos. See Staff 3a & b. Other notable cuts from this record are "Show You No Mercy," "Survival of the Streets" and "Malfunction."

Sick Of It All are one of the best examples of a band that uses many different tempos within one-to-two minute compositions, nailing some seriously fast tempos on "The Blood and the Sweat" and "Give Respect," both from the band's '89 release, *Blood, Sweat and No Tears*. The latter moves from the hyper-speed verse section into a slower chorus groove. See Staff 4a & b. Also check out "Rat Pack," "Injustice System!" and "Clobberin' Time/Pav The Price."

Of all the bands playing "heavy" music on the scene today, Pantera bring the most ammunition, evidenced by their latest release, *Vulgar Display of Power*. Drummer (and co-producer) Vinnie Paul plays with incredible power while laying down the deepest groove you'll ever hear in this style, building the foundation for Diamond Darrell's crushing rhythm work and burning solos. "Fucking Hostile" is some of the most powerful hardcore I've ever heard. See Staff 5a. Equally crushing is "Rise," with Darrell achieving dark dissonance with the use of unusual chords. See 5b. This song is a modern masterpiece.

Much closer to Black Sabbath and straight heavy metal than the true spirit of hardcore, Blitzspeer lay down some heavy tracks on their release, *Saves*. The intro from "City of Angels" is a good example of their hardcore influences. See Staff 6a. Check out "Sonic Glory" and their cover of the New York Dolls classic, "Bad Girl."

If you dig this stuff, there are many, many bands—some still together and some long gone—that you should check out, such as Agnostic Front, Suicidal Tendencies, Body Count, M.D.C., D.R.I., Motorpsycho, the Exploited, War Zone, Token Entry, Broken Bones, and Ludichrist (now known as Scatterbrain, with a slightly different lineup). ▀

ii. G5 F#5 2 D

2

b) a la "Give Respect" ♩ = 384
Verse (-:16)
E5 B5 Bb5 Play 7 times

C B C etc.

E5 N.C. Chorus ♩ = 144 G5 A5 B5
P.M. rit. etc.

Staff 5 Pantera
a) a la "Fucking Hostile" ♩ = 384
Verse
A5 N.C. G5 A5 N.C. G5 2
P.M. sl. P.M. sl. 2

A5 N.C. G5 F#5 F5 Play 4 times b) a la "Rise" ♩ = 368
Intro N.C.(F5/E) Play 8 times
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Play 8 times (G4(♯5)) (Bbmaj7) Play 8 times (C(♯5)) Play 4 times B5 C(♯5)

Staff 6 Blitzspeer
a) a la "City Of Angels" ♩ = 280
Intro
E5 D5 F5
pick slides

E5 D5 D#5 E5 D5 E5 D5 D#5



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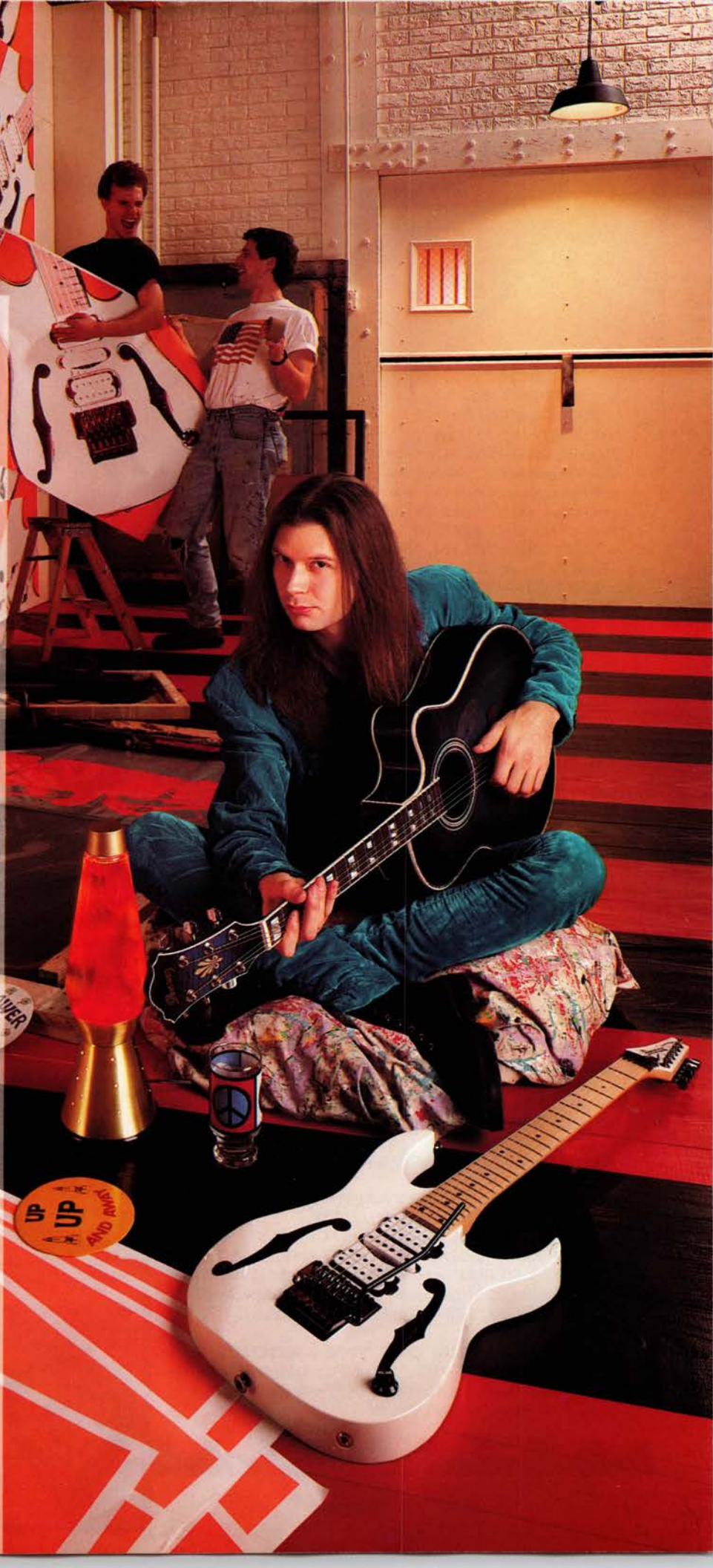
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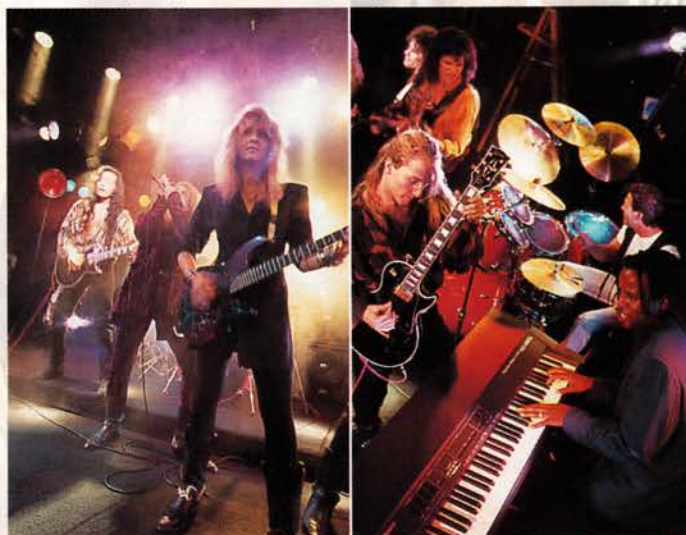
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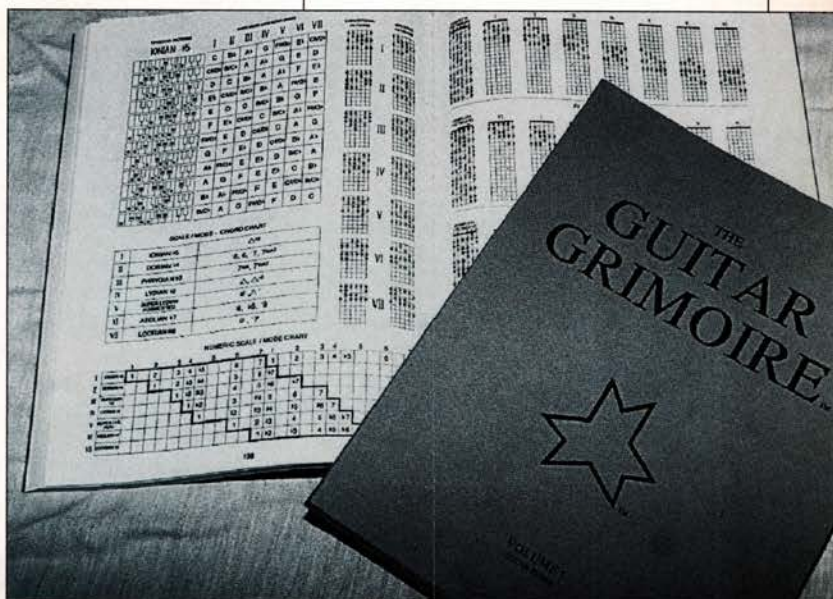
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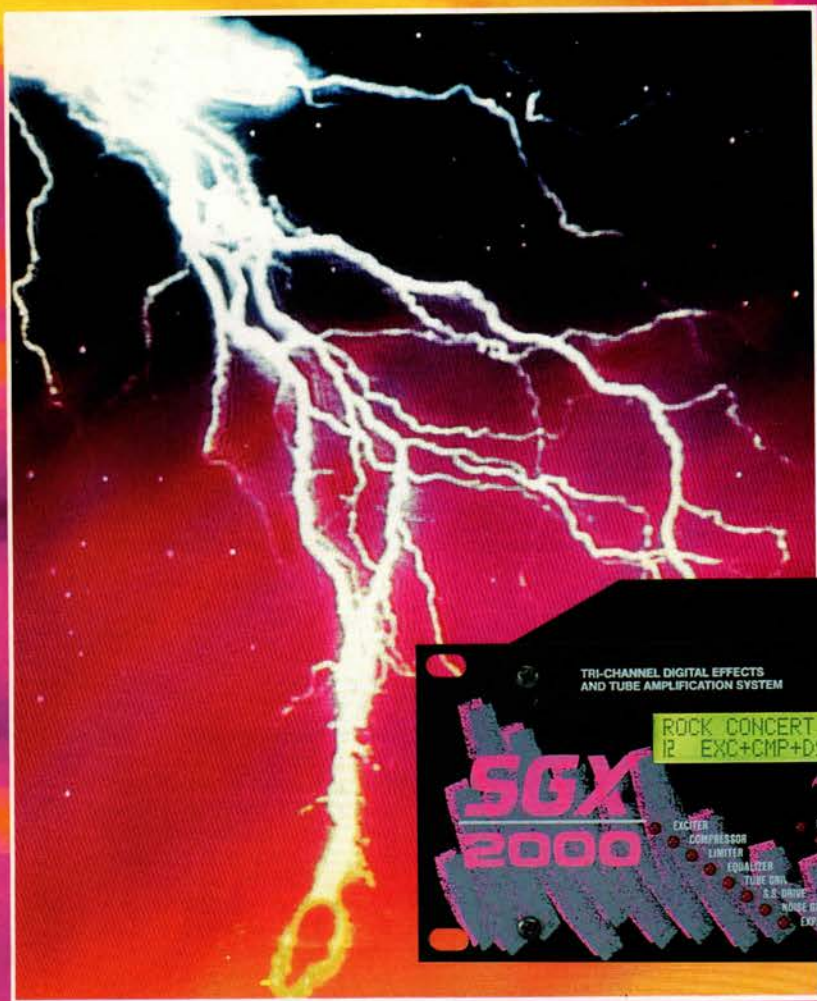


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THE METAL EDGE

By Alex Skolnick

Ambition Versus Reality



Jeff Tisman

Setting goals for yourself is one of the most important things you can do to improve in any area of life, and music is no exception. Effectively setting goals as a musician requires that you take a good look at the pros and cons of planning out your musical activity. Today, let's talk about this in detail, and how it affects your guitar playing.

We'll start with the match that lights the fire: inspiration. Seeing a concert, listening to an album, hearing someone wailing in a music store, reading an interview with your favorite artist, for example. These are just a few of the many things that can create a burning desire in a musician to further his or her own skills. However, one must handle inspiration with care. It is easy to get over-excited about your new inspiration and set too many difficult goals for yourself over a short period of time.

Picture a guy (we'll call him Bill) coming out of a Dixie Dregs concert and deciding he really wants to be able to play like Steve Morse. The next day, he takes out his favorite Dregs album and decides he's going to learn all the solos. After several futile attempts at the first song, he gives up and moves to the second one. It's no easier, so he goes to the third song, decides it's too hard, and moves on. This continues for several more songs. Finally, he gives up and decides he's just not good enough to play this stuff. Discouraged, he picks up his guitar less often, and doesn't set any goals, because he feels they're not going to get him anywhere.

What we have here is a classic case of ambition vs. reality. The goals that Bill set for himself were not realistic, given his ability at the time. Yet, there are many ways he could have improved his musical knowledge and skills by studying this very same music he had trouble with. The first step would be categorizing his goals as "long-term" and "short-term."

Learning all the solos on the album would be a long-term goal. A short-term goal would be something like taking just one guitar lick from the record and figuring out what the notes are. In setting these goals, it is best realized that the music Bill wants to learn, in this case, is the result of years and years of guitar practice, study of music theory and experience, all applied to a combination of musical styles. Many of the guitar licks are so fast that the picking alone will take Bill months of gradually improving his technique. Aside from the solos, other aspects of the Dregs' music should give him plenty to work on. Focusing on the compositions, chords, arrangements, etc., would give him much more to learn as a musician. Putting all this in perspective, by focusing on one goal at a time and setting aside enough time to achieve short-term goals, while gradually reaching long-term goals, Bill would most likely be much happier with himself, and a better musician.

Another reason Bill gave up, in addition to taking on too much too soon, was that he didn't understand a lot of the musical concepts he encountered. Instead of figuring out what he was stuck on, he just moved on to something else, and ended up missing out on some valuable studies. Being in a hurry didn't help matters any. In comparison, I decided to read *Moby Dick* a few years ago, and had to be very patient with myself to avoid giving up or rushing through it. In addition to the scores of unfamiliar words that had to be looked up in a dictionary, each chapter was filled with hidden meanings, messages, symbols and allusions. Much time had to be taken to stop the actual reading and contemplate these ideas, and how they intertwined. Even though it took several months to finish, it was worthwhile and necessary. Had I rushed through it, the desire to quit would have

increased, and the most that would have been gained from the book would be the plot, which can be described in a comic book. The appreciation of a composition's many other qualities, whether a novel or a musical piece, is the difference between skimming the surface of the water and diving in the ocean.

Just as you need a dictionary to learn unfamiliar words, good musical references are also necessary. Because many helpful books are not written specifically for guitar, a basic knowledge of notation is beneficial when tablature and chord charts aren't used, so a simple notation book always comes in handy. Other good references include ear-training cassettes, which help you recognize chords and scales by their sounds, and books with play-along albums. When purchasing these reference materials, it may be best to work your way through them from start to finish. However, depending on your ability, it is sometimes a better idea to use certain materials for reference only, applying different sections to your needs at different times, in no particular order. Of course, the best possible source one can have is a teacher/fellow musician who can help you answer your questions personally.

In closing, I'd like to say that it is no fun to be realistic without ambition, and impossibly difficult to follow your ambitions without contemplating reality. Take measures to keep inspiration flowing (go to shows to hear players you like, listen to a lot of your favorite CDs, read interviews with your favorite players, etc.) and organize your goals, figuring out which are long-term and which are short-term. Always have a person or a book (preferably both) to consult when you get stuck, and give yourself plenty of time to realistically take on your ambitions. You'll be much happier in the long run. Ciao! ■

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ANTISOCIAL GUITAR

By Reeves Gabrels

"They Like It"



Music is a funny thing. (Those of you who have read this column before may not be surprised by my opinion.) Right and wrong are not absolute values where pitches are concerned, because this is not a mathematical form. An error in the premise does not

lead to an error in the conclusion. What is "right" to the ear is the result of conditioning or personal interpretation. This explains why blues and rock musicians have no problem playing pentatonic "minor" blues scales over major or dominant seventh chords. (They like it.)



Having just come back from a lengthy tour of Japan with Tin Machine, the thought has been on my mind that this "conditioning" aspect of music can be a really handy tool. The Japanese will use indigenous pentatonic scales over "Western" harmony without hesitation, because they are used to hearing it. (They like it.) Here are examples of several very different five-tone scales from different parts of the world. So what am I on about? It's really very simple.

Why not build your own pentatonic scale? The construction is very easy. We have 12 tones available to us in the West as part of the conventional fixed-pitch system. They are: C, C#(D♭), D, D#(E♭), E, F, F#(G♭), G, G#(A♭), A, A#(B♭), B. Decide what your root (tonic) note will be, and then pick four more notes. Voil`a—a pentatonic scale.

The next step is to get the sound of your chosen scale in your ears. The best way to achieve this is to play it against the root note so that you have some perspective on the value of the root notes.

Pentatonic scales are the best starting place because: A) you have only five notes to choose from; B) their modal nature tends to create an atmosphere which makes them work well over simple static bass lines (derived from the same mode) and C) once you are accustomed to the sound of your own personal pentatonic scale, they are easiest to fit over "foreign" or conventional chords. The criteria for judging your scale is very simple: Do you like it?

For more information about other pentatonic scales, I would suggest checking out *Twentieth Century Harmony*, by Vincent Persichetti. Sonic examples are a little bit harder to find, but I would suggest Shakti, with John McLaughlin, or even "My Life in the Bush of Ghosts" by Brian Eno and David Byrne. My favorite sources are pop records from other cultures. This is where real scalar collisions and innovations seem to happen. Check out the ethnic section of your local record store and library.

More next month....

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- ☐ People say I sing and/or play out of tune.
- ☐ It's hard for me to transpose songs to new keys.
- ☐ I improvise poorly because I can't envision the tones I want to play.
- ☐ I try to steal "licks" from records, but the tones flash by too quickly.
- ☐ I can't figure out chord progressions without my axe.
- ☐ I have all these incredible musical ideas "in my head," but I can't seem to play them without a lot of bad notes.
- ☐ It's embarrassing when I get "lost" and can't find my place.
- ☐ It takes me longer than I like to learn and memorize a new tune.
- ☐ I have difficulty singing harmony.
- ☐ My friends seem to enjoy music more than me because they have a better ear.
- ☐ My playing is caught in a rut that I can't seem to climb out of.

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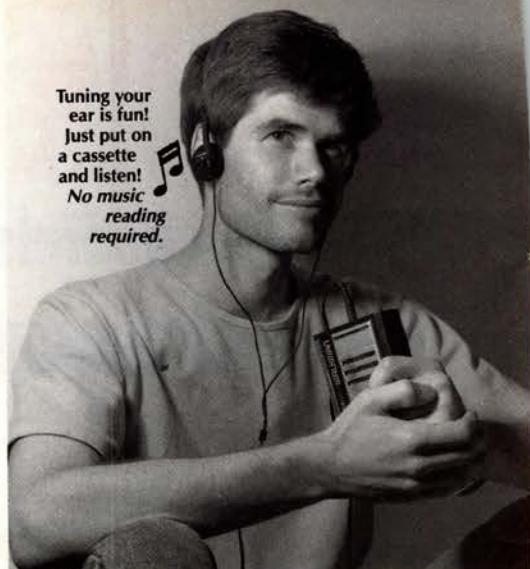
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CLASSICS ILLUSTRATED

By Robert Phillips



Robin Visotsky

The Baroque Period: Counterpoint

The period that most comes to mind when one thinks of counterpoint is the Baroque. Counterpoint is the practice of juxtaposing two or more melodic lines that fit together to create an intricate harmony. (See my column in GUITAR, Feb. '90.) The Baroque period extends roughly from 1600 to 1750, and its most famous composers include J.S. Bach, George Frideric Handel and Antonio Vivaldi. In this month's column, we will examine the music of Bach and a little piece from Steve Morse's newest release, *Coast to Coast*.

Example #1 is the opening of the famous "Bourée in E minor" by Bach. The easiest way to learn this piece is to play one voice at a time, so begin by playing only the notes whose stems point up. When you have done this a few times, and have a clear idea of what it sounds like, try the notes whose stems point down. Once you have mastered each voice, you should begin trying to put them together. It is important to note that the rhythms do not always match up; you will not always be playing two notes at a time. This is one of the most obvious characteristics of the music of the Baroque period.

Example #2 is from the tune, "Flat Baroque," by Steve Morse; the use of counterpoint makes the source of the title obvious. This transcription is actually an arrangement; the original is for two guitars and bass. But if you approach it the same way in which you did the Bach in example #1, it should not take too long to be able to play it.

While the art of counterpoint was used in every period of music history, it is due to the aforementioned composers, who used it so perfectly and in a way so fundamental to the sound of their music, that the Baroque period comes to mind above all others when speaking of counterpoint. ▀

Ex. 1 BII

Ex. 2 "Flat Baroque" by Steve Morse

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BASS SECRETS

By Randy Coven

Ancient History



Knowing where music, or in this case rhythm ideas, come from can make it easier to use them to suit your own musical needs and style. In the late-'50s, rock was just developing out of the I-IV-V blues progression. Example 1 is a typical slow triplet rhythm pattern, commonly used at that time by people like Fats Domino ("Blueberry Hill"). Changing the tempo on this rhythm can affect the whole song idea. Speed it up and Fats Domino can become Iron Maiden. The next common rhythm to come along was the straight eighth-note feel, or what I hear mostly today as "Coven, keep pumping eighth-notes." This replaced the triplet feel as the music of Buddy Holly and Chuck Berry swung into action. See Example 2. When the Rolling Stones came along, being influenced by such artists, they took these straight eighth-note rhythms and added accents on different beats, once again updating the rhythm of rock. See Example 3. Another variation came with the shuffle, which was a cross between the triplet feel and the eighth-note. You end up with a dotted eighth-note shuffle, used in both blues and rock. See Example 4. Where rock rhythms accent the downbeat, funk rhythms accent the upbeat. The most typical funk rhythm, say from Sly and the Family Stone, would be straight eighth-notes all accenting the upbeat. See Example 5. Another common funk rhythm would be a sixteenth-note pattern displacing accents on various notes. Listen to Flea, or Prince, or any of your favorite funk bands, and notice where they put their accents. See Example 6. It's amazing what you can do when you change the feel of the rhythm. Keeping all these in mind should help your groove playing and your songwriting. And remember, history does repeat itself. ▀

Ex. 1 Triplets A7 D7 Ex. 2 Straight eighths A7 D7

Ex. 3 Accented eighths A7 D7 Ex. 4 Shuffle A7 D7

Ex. 5 Funk rhythms - eighths Ex. 6 Funk rhythms - 16ths

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OPEN EARS

By Steve Morse

Improving



Glen La Feman

I was answering some letters the other day (the ones with the self-addressed stamped envelopes!), and I noticed a theme that kept coming up. "What can I do to improve my playing faster?" One guy in particular summed up his frustration by saying that he and his friend started playing at the same time, yet his friend was ten times better than he was.

Who hasn't felt this way? It seems there's always someone who can do what you're trying to do better than you can do it. You can never expect to be great at everything, but people always seem to get disappointed when they're not. How does this relate to music? I think that music is such a broad, encompassing medium that it reflects our personalities. That's why we like it so much. If your personality tends toward being organized, you might keep a more regular practice schedule than somebody else. If you get bored by repetition and standardization, it might turn you into a more advanced improviser. The loud-mouthed class clown may have exactly what it takes to be a dynamic stage performer.

Getting back to the question: "Why is my friend better than me in the same amount of time?" First of all, who says it's the same amount of time? Maybe during those three years your friend spent a lot more hours learning songs, transcribing solos and running impressive licks. So that's why he's doing those things better. But what about the time you and your friend jammed, and your friend was totally amazed at the simple, melodic music you created on the spot? Maybe your friend was kicking himself too, saying, "What good are all these songs and riffs, since I'll never be able to come up with simple, great licks like that?"

We should always be grateful for the talent we have...but constantly try to make up where we're deficient. Don't bet your career that your unique way of playing E minor is going to support you for the rest of your life. We have to constantly experience and learn new things to grow. Remember, since it's our unique point of view that makes our music come

out differently from other music, anything we feed in is going to have our own slant on it. It may take time, but things get to where they're going, eventually.

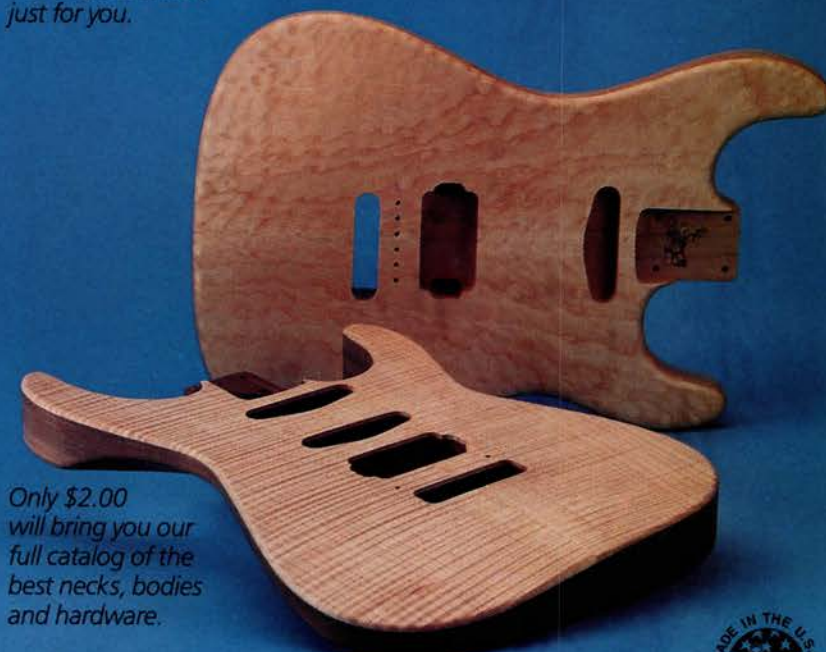
I love to think back to music school, when your personal worth seemed to hinge on how well you did with the curriculum. Most of the top students went on to be excellent musicians and teachers. A few of the others couldn't seem to get with the program so well, and had to settle for writing hit songs and movie scores, redefining their instrument(s), and getting really famous. I watched this happen and it gave me hope for my future.

One of the great things about having friends who play is that you can compare

notes. If one seems to be getting really good at his technique, have him show you what he's practicing. If he asks how you learned that song so quickly, show him that reading music from a magazine isn't so hard once you try it a few times. Of course, you won't have *exactly* the same development, but you will at least get exposed to the same stuff, and you'll both *improve*.

If you've read this column for long, it should be no secret that I think music is closely related to the way you think. And the way you think of yourself will affect the way you play your music. So, think of something good, and pick up that guitar. It's up to you. ■

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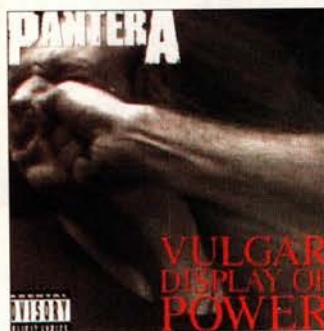
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★ CO-ALBUM OF THE MONTH ★ VULGAR DISPLAY OF POWER

Pantera ■ Atco

PERFORMANCE: Merciless; **HOT SPOTS:** "Fucking Hostile," "This Love," "Live in a Hole"; **BOTTOM LINE:** Brutally heavy and angry metal chunks that will make you wince. Few bands capture the sound and feel of their music on an album cover like Pantera has on its second record. The cover—a photo of a fist smashing a grotesquely twisted face. The music—brutal, heavy, twisted metal riffs smashing into Philip Anselmo's merciless angry vocals at maximum velocity and volume. No mindless thrashing, Pantera's music explodes with a fierce, compact power that comes from a band in total synch with itself and musicians in total

command of their axes. Anselmo's lyrics are a disturbing, slugging mix of political and personal anger, frustration and isolation. He's as relentless with his barked Joe Belladonna/Lemmy delivery as guitarist Diamond Darrell is in breaking off from rigid riffs for wild, messy solos. They're a perfect vicious match of flying spittle and bile. Raging on the level of bands like Prong, Anthrax and Wrathchild America, Pantera also surprises with two "ballads," songs no less angry than the album's nine others, that reveal a melodic side and strong songwriting skill. The contrasts between "Hollow" and "This Love" and the face-smashing impact of the rest of the album make this *Vulgar Display* all the more powerful.

★ CO-ALBUM OF THE MONTH ★ LONE RANGER

Jeff Watson ■ Shrapnel

PERFORMANCE: Out-front and laid-back; **HOT SPOTS:** "Cement Shoes," "Morris Minor," "Talking Hands"; **BOTTOM LINE:** Broad, tasty exposure of Watson's temporarily dormant talents.

Jeff Watson is a forgotten man no more with the release of *Lone Ranger*, a busy, spacious home-studio recording full of tasty guitar, top-drawer melodies and outstanding guest star appearances. The demise of



arena rockers Night Ranger left guitarists Watson and Brad Gillis mostly missing in action, surfacing for rare guest spots. So, welcome back Watson's articulate mix of hurried and relaxed playing, affection for blues twists in metal places, pioneering eight-finger technique, warm vibrato, and an affection for the grandeur of the 12-string acoustic. On an album of 10 instrumentals and one grunt rocker—the power jive, "Cement Shoes," featuring Sammy Hagar's animalistic vocal—Watson manages to play fast without sounding forced, spilling out a charged litany of metal licks. Still, he lays back on a good third of *Ranger* to make mood have meaning, in contrast to many Shrapnel speed addicts. Cases in point are "Morris Minor," with Watson's Leo Kottke-meets-Steve Howe acoustic creating a feather bed for a singing electric lead, and the 7/4 fusion of "Talking Hands," featuring Steve Morse. Allan Holdsworth, Bob Daisley, Randy Coven and others also provide excellent company for an excellent guitarist.

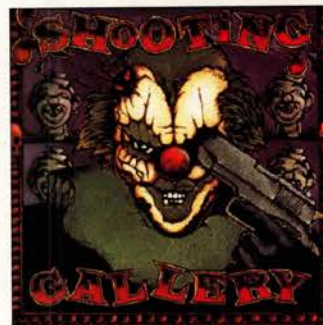
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PERFORMANCE: Guitar mangy, attitude nasty; **HOT SPOTS:** "Nature of My Business," "Restless," "Don't Never Leave Me"; **BOTTOM LINE:** A rowdy mess of guitar rock from a merry band of wanderers. Shooting Gallery makes raw, sloppy, dangerous guitar rock in the style of Motley Crue, L.A. Guns and Guns N' Roses. This is a band with a certain mangy, tattooed streetwise pedigree—the five nasty boys doing the shooting have a history in bands that include Hanoi Rocks, Dogs D'Amour, Psychedelic Furs and Lords of the New

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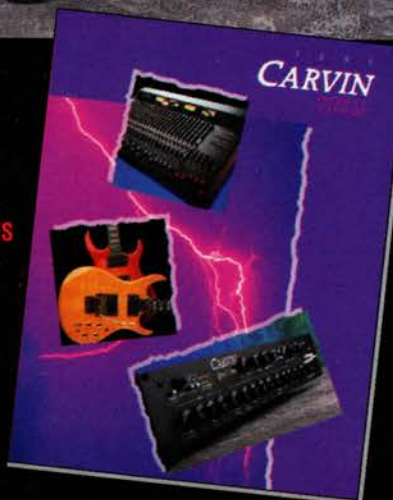
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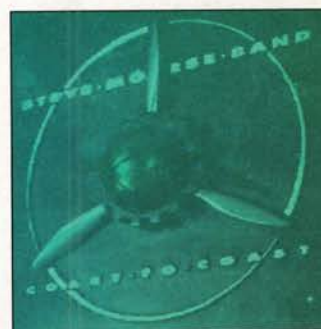
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Church. Track record doesn't mean squat without songs, ability and passion, though, and *Shooting Gallery* contains all three, even if the band blatantly steals licks ("Striptease" and "Devil Calling"). Raunchy songs about night life, strippers and bad love gone worse combine dirty slide and wah guitars with vocalist Billy Bang's parched-throat smirk, beefy forceful bass from Dave Treganna and as much attitude as can be pushed through a speaker system. Guitarists Andy McCoy and Jo Almeida won't win any contests, but they've got enough manic style and overlapping, gnashing energy to make both solos and ecstatic whack-back riffing shake with vengeance. With the right amount of punk sloppiness keeping everything on the edge of control, *Shooting Gallery* manages to live up to its cultivated notorious reputation.



COAST TO COAST

Steve Morse Band ■ MCA

PERFORMANCE: Fearless; HOT SPOTS: "Over Easy," "Runaway Train," "User Friendly"; BOTTOM LINE: A stylistically varied batch of adrenaline rushes.

Coast to Coast picks up where last year's imposing *Southern Steel* left off, featuring the fearless multi-style fusing of Steve Morse's terrifying trio. You'd be hard pressed to find a band in rock's past with more technical and athletic prowess—of course, the Dixie Dregs come to mind. On *Coast to Coast*, Morse, bassist Dave Larue and drummer Van Romaine continue the guitarist's instrumental barnstorming through music genres with a bit less of *Steel*'s metal crash. They run the boogie of "Collateral Damage" and bottom-endy rock of "Morning Rush Hour" into a doctoral dissertation of country picking on "Runaway Train" without a second thought. Morse's combination of alarming technical proficiency and natural blues flavoring always brings it home, tying things up with his familiar country twists and methodical arcing melody lines. *Coast* expands Morse's discriminate use of guitar synth for mood and color on cuts like the anthemic (radio ready?) "The Oz" without imposing on his steely, ringing picking, instead enriching the long, developed themes. While many cuts are too short and fade disappointingly early, the band peaks on "Over Easy," its funk-edged beat and Southern-styled theme pro-

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Shotgun Messiah splashed on the scene with a 1989 debut album dominated by guitarist Harry K. Cody's streaming crash-and-burn guitar. So, what took so long for its high energy, rude rocking *Second Coming*? Try a broken bone, a personality crisis, bass player auditions—you know, the usual. For

those who like rock in-your-face loud, hung with heavy chorus hooks and brimming with barely controlled guitar craziness, *Second Coming* is the ticket. Gone is the "K" from Harry Cody, as are the band's glam hair and attitude, replaced by a tougher street punk stance, and singer Zinny San, replaced by bassist Tim Skold's brash frog-in-the-throat croaking. What isn't gone is Cody's bold effects-free guitar playing, combining aggression with oodles of chops and mixing scrapings and sound bites with lead strings of frightening melodic sharpness. *Second Coming* bolsters his reputation as one of the brightest young hard rock players, a reputation that got a boost from exceptional work on Stu Hamm's *The Urge* last year. Even



with three ballads, *Second Coming*, from three Swedes and a New Yorker, manages to out-L.A. its Sunset Strip neighbors with swaggering, full bore strut rock.

back tracks

NEW YORK DOLLS ■ Mercury

Rock 'n' roll is subversive by nature, but few bands captured the music's capacity for rebellion against cultural mores and cultured society more lewdly and energetically than the New York Dolls. Rising from the trash of New York City streets in the early '70s, the Dolls are sometimes thought of as rock's first real punk band, preceding the Sex Pistols era by five years. Combining a blatant lack of musicianship with pure rock passion and decorating it with ghoulish glitter make-up and lascivious cross-dressing, the Dolls brought together the Stones' soul and pout, the Velvet Underground's artiness and drama and the Stooges' theatrics and animal magnetism. The result was very weird, too much too soon for many, but a sinister kick for even Midwestern suburban kids. In a brief fireball career, the Dolls made two excellent albums, both now midline priced. Their 1973 debut, muddily produced by Todd



Rundgren, contains bonafide cult classics like "Personality Crisis" and "Frankenstein," songs contentious, controversial, silly, campy and heavily rocking. Singer David Johansen, who made several dynamite solo albums later in the decade and now appears as lounge singer Buster Poindexter, was physically and vocally the most decadent of the lot, his sex unknown until his husky, soulful voice dispensed its harsh caress. Sylvain Sylvain and Johnny Thunders (who passed away last year) provided the aural nastiness with careening, stabbing guitar playing, creating a raw sound with slashing rock roots and the flailing feel that embodied punk. That the band indulged in the excess and strangeness they cartoonishly lampooned ultimately was their doom. But shouted and played at top volume, *New York Dolls* rocks hard 20 years on, revelling still in its outlandishness.

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